

AUTUMN FORECAST . FURS AND HATS . AUGUST 1, 1936 . PRICE 35 CENTS V O OTHE CONDITIONS, INC.



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Time deals gently with a Ford V-8. The car never seems to reach middle-age! It's young when you buy it, and long afterwards it works as briskly and looks as fresh as that first day out of the showroom. . . . The Ford requires almost no "complexion care." Its baked-enamel finish does not chip or crack and the sun's ultra-violet rays can't affect either color or luster. Just a light going-over with a dusting-cloth keeps your car well groomed. . . . But the Ford is more than easy on the eye . . . it's easy on the purse. Today's model costs you less per mile than any Ford car ever built. It's thrifty on gasoline. And on oil. In fact, most owners change oil only once every 2000 miles and don't add a drop between. . . . There are even bigger economies you will discover as you drive it, because from the low first cost to the high trade-in value . . . you do save money on a Ford V-8.

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"Stetsonia"...

cobbler-stitched by hand. Skilled fingers
... infinitely solicitous of your applause ... blocked it,
moulded it and sewed it with light stitches on dark felt. Only a
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"Wrinkle" by Stetson . . . pierced with a paint-brush feather . . . and there you have the new squared-off crown. Two lifts and two swoops make a brim for young faces. And the felt comes in thrilling Autumn colors. John B. Stetson Company, 358 Fifth Avenue, New York. John B. Stetson Company, (Canada) Ltd., Brockville, Ontario.





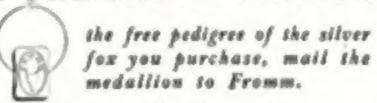
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This medallion is sealed to the mose of every genuine Fromm-Pedigreed Fox. To receive



FRIGHT With Silver
PEDIGREED FOXES

FEATURED BY FOREMOST DESIGNERS
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Each "MODE OF THE MOMENT" denotes an assured fashion success, bringing to you, in advance, a perfect interpretation of the new Fall tailleur. The fabric, Duplex Tricolido, knows everything about your figure but tells only the best!

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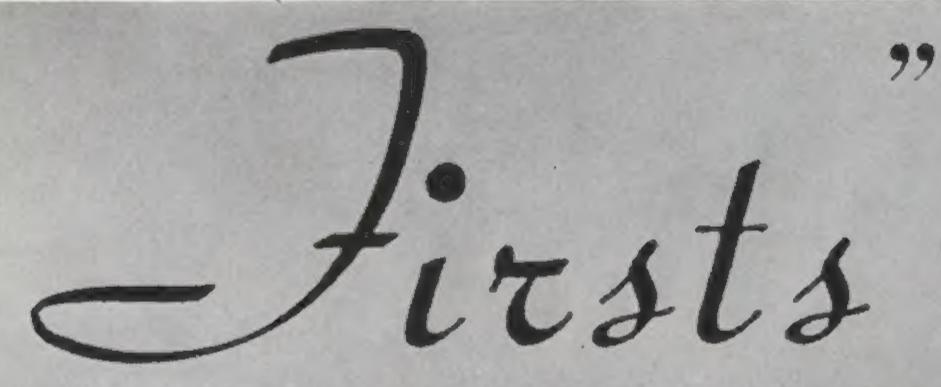
"Fashion Firsts" adaptation of Alix's gay, young coat with a schoolgirl collar of Grey Persian. The two front pleats of Grey Persian. The two front pleats form hip pockets which are outlined in Grey Persian. Also with Black Persian. Grey Persian. Also with Black Persian. Also The Strong Hewat's diagonal Shetland.

\$68
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"Fashion Firsts" adaptation of a typical Schiaparelli in Strong Hewat's monotone with a luxurious notched collar and sleeve tabs of beaver. Note the new flaring skirt line.

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Write to your local store for the new twelve page "FASHION FIRSTS" Brochure



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Strong Hewat's diagonal shetland in a 'Fashion Firsts' Alix adaptation with one of the new slit collars of 

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A "Fashion Firsts" adaptation of Lanvin's Medici sleeve coat carried out in Kolinsky with wide page boy collar. In Strong Hewat's new monotone coating . . . . . . .

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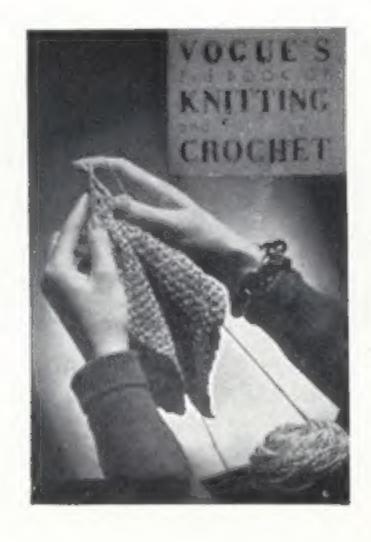
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Modes are sold exclusively in New York by ARNOLD CONSTABLE

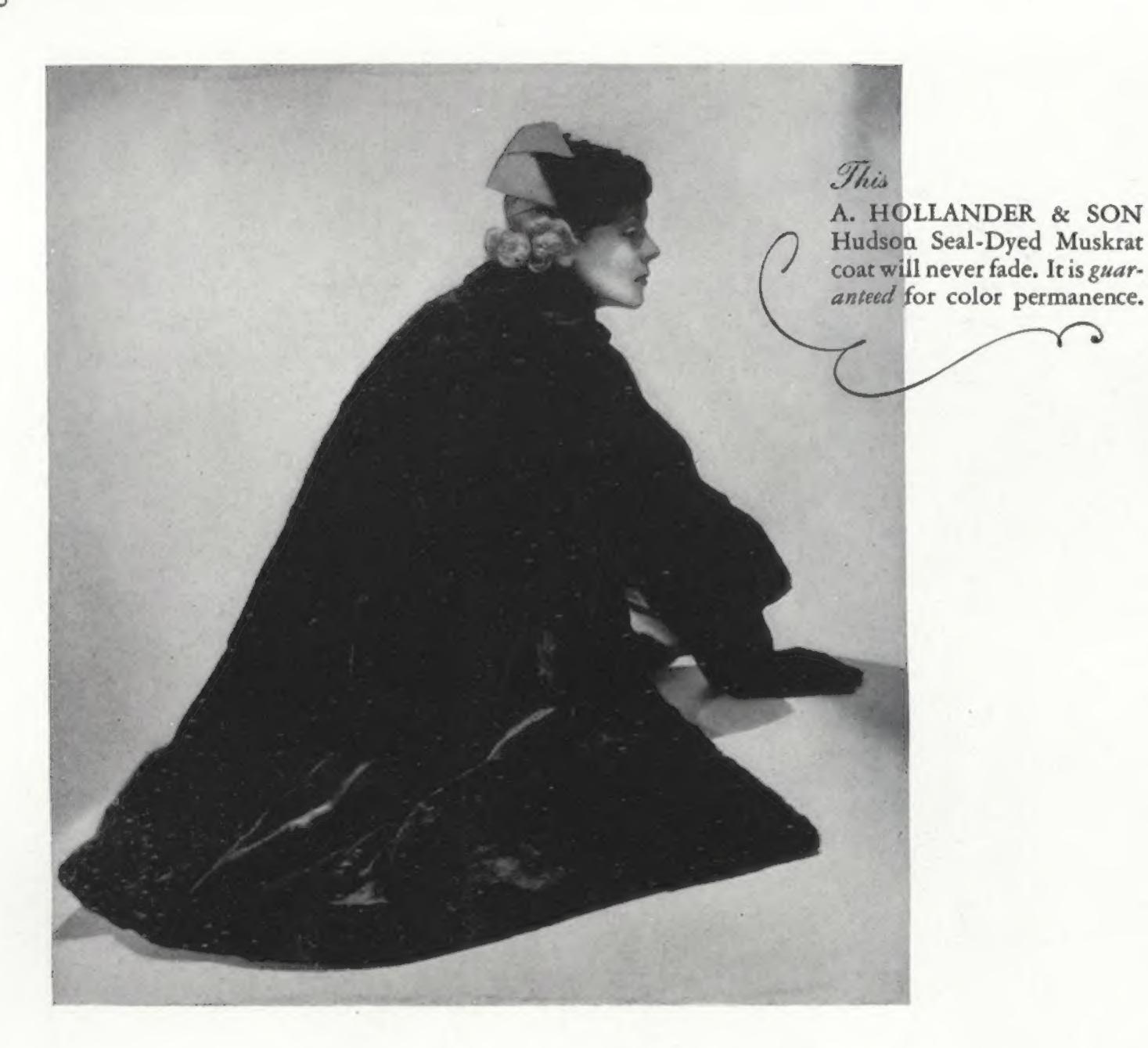
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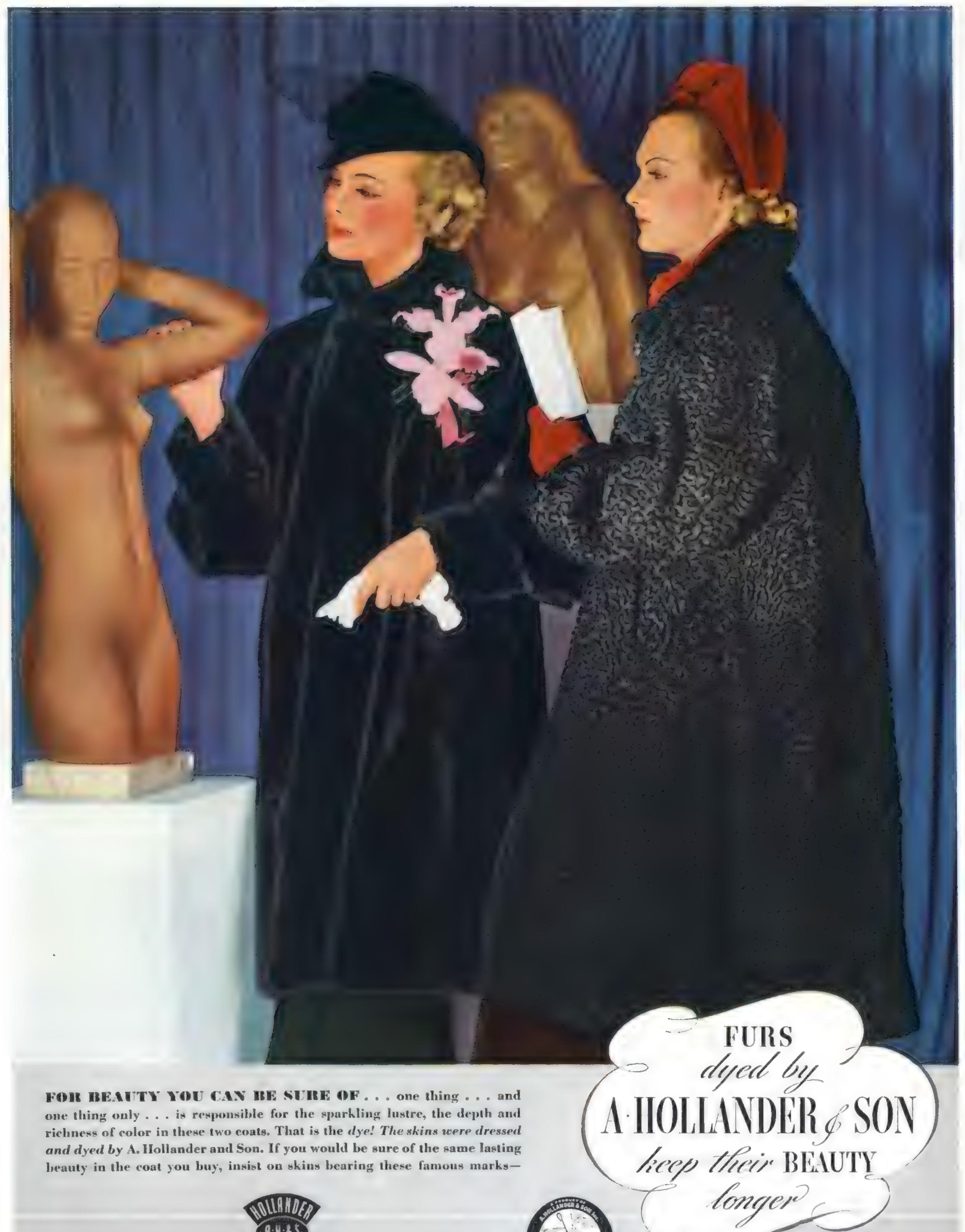


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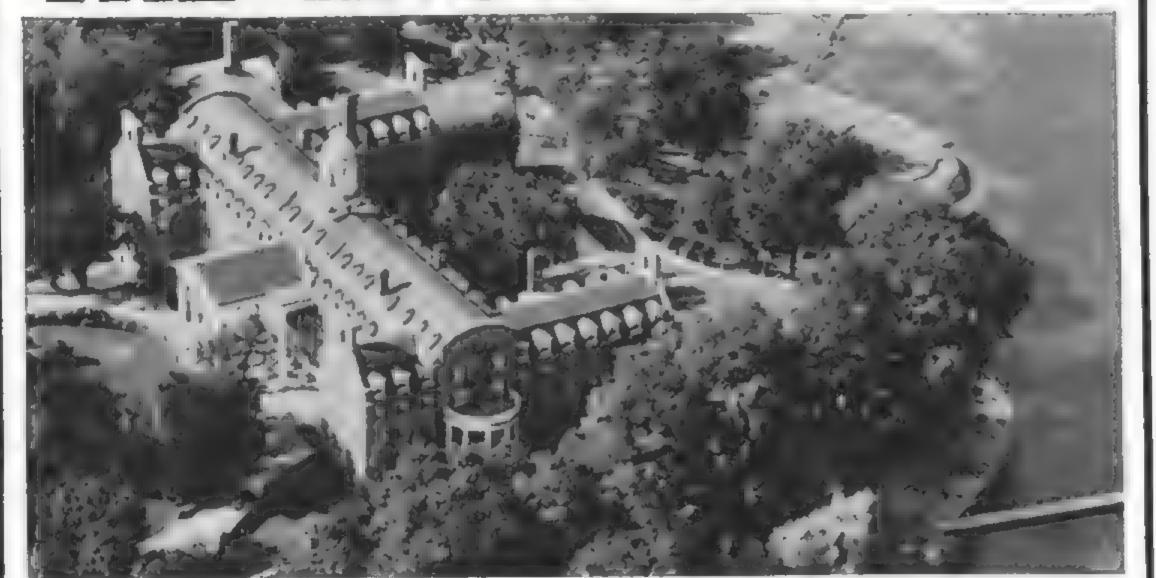
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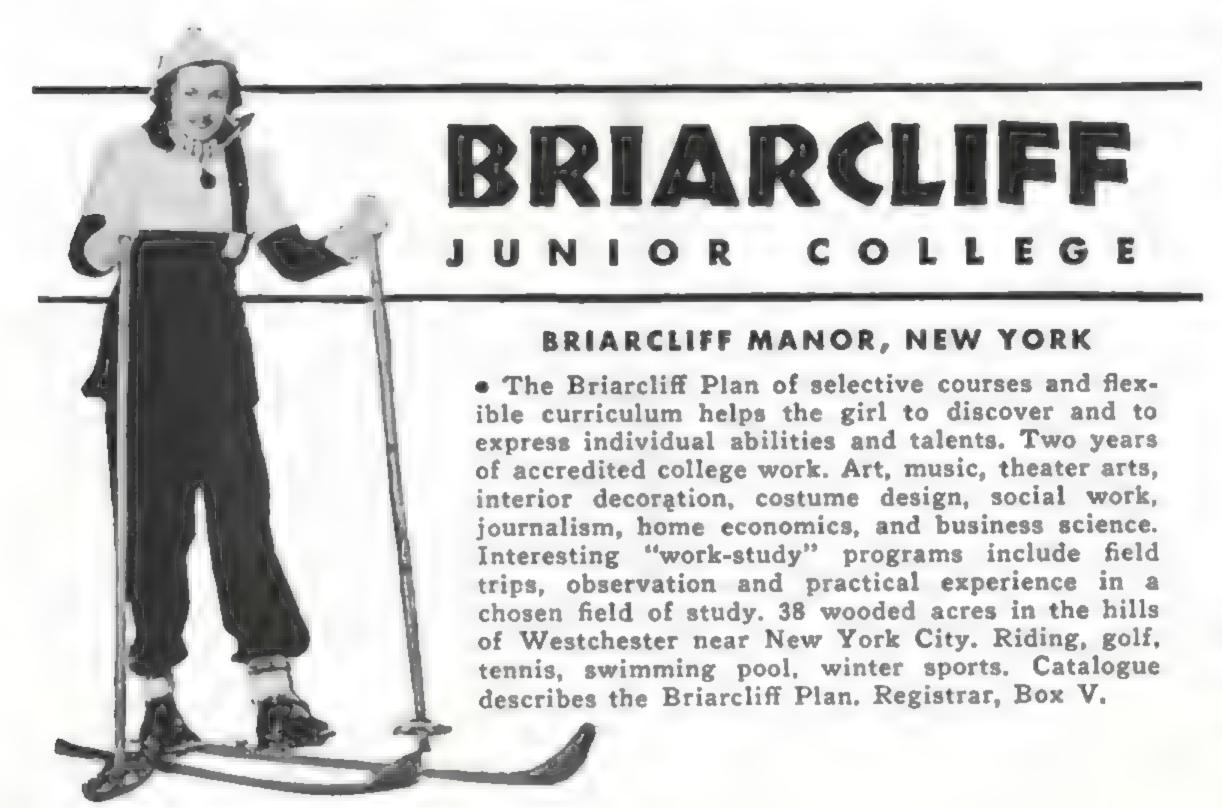
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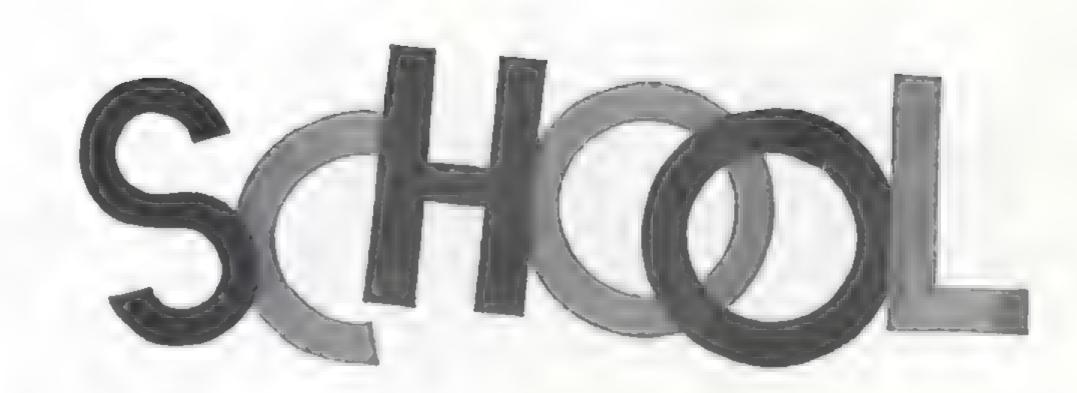
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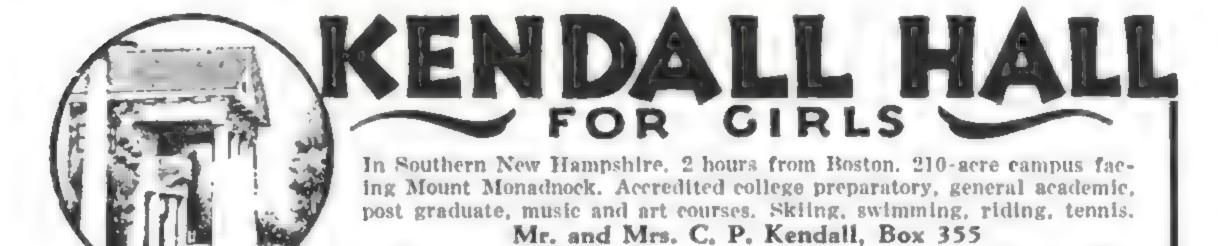
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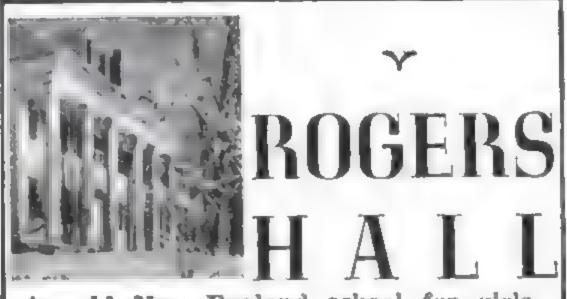
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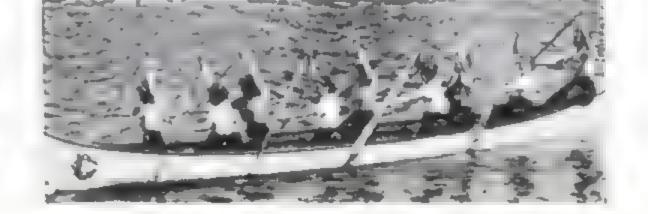


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MISS GERTRUDE E. CORNISH, Principal
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SCHOOL

(Continued from page 8g) tras consist of especially planned excursions to Switzerland, Norway, the Riviera, Italy, Spain, and the French provinces, spaced at pleasant intervals throughout the school year. The longer trips come at vacation time, so that there is no serious interference with studies. There are, too, plenty of short ones for those who do not wish to venture quite so far afield.

#### Pine and Cinder

The New Hampton, New Hampshire, is very proud of its new gymnasium, and especially of its two most distinctive features. The first, the interior finish of the entire building, which is knotty pine—particularly appropriate for this old New England school. Item two is an indoor cinder running-track in the basement underneath the regular gym floor. Inside the track are high-jump and broad-jump pits and a boxing and wrestling ring. This basement addition doubles the usefulness of the building.

#### "World's Fair"

The youngsters of The Ark, at Southern Pines, North Carolina, ran their own international show this year. The exhibits were most spectacular and should have been gratifying indeed to the many nations who were represented—China, Russia, Sweden, Mexico, Holland, Switzerland, the Philippines, Alaska, and the United States. It is interesting to note that many of the exhibits were in the nature of foodstuffs, which were later given to a neighboring hospital.

#### Fourth Equals First

Under the innocent title of Mathematics IV, in the new curriculum of Lawrence Academy, Groton, Massachusetts, lurks one of the most fiendish collections of mathematical

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# NEWS

gibberish we have ever seen. "Conjugate complex roots of equations with real co-efficients" is one of the simplest examples. However, the Lawrence lads will eat it up, proud in the consciousness that their fourth-year prep work approaches, if it does not equal, first-year college. "Only first year," we mutter in despairing accents.

#### Another Year

Some girls do not want a regular four-year college course, and yet want more than two years of junior college. To these, the news that Wildcliff, the junior college department of the Mary Lyon School, of Swarthmore, Pennsylvania, is adding a third year to its curriculum will be most interesting. A special residence house is being set aside for these third-year girls and the creative arts will be stressed in their course of study.

#### New Junior College

The Tilton Junior School held its ninetieth commencement this June at Tilton, New Hampshire, and at the same time announced the opening of Tilton Junior College on September 21, 1936. The two institutions will be under the same headship, but will be conducted separately. This junior college for young men, the first of its kind to open in New Hampshire, will offer a regular academic course, as well as pre-professional training in business and in the arts.

#### **New Tenants**

Edgewood Park for Young Women has acquired a new location—the Briarcliff Lodge property, at Briarcliff Manor, New York. The school—specializing in practical as well as liberal arts—will open at the Lodge October 1, 1936, and students will find the Pocantico Hills a colorful backdrop for their activities.

GIRLS' SCHOOL

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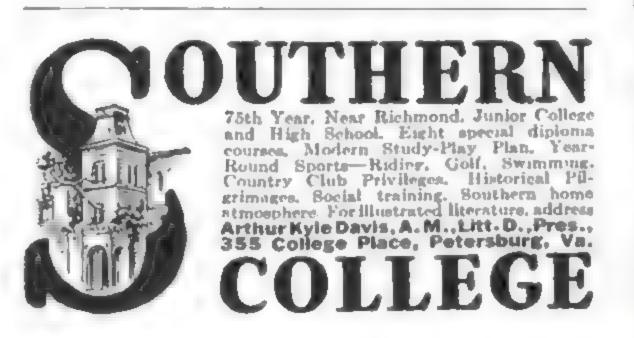
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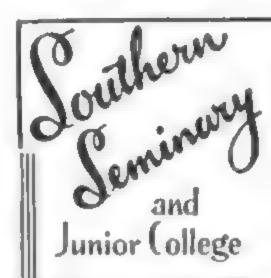
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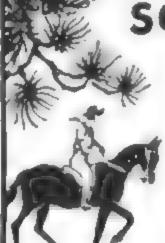
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#### Centennial Tie-Up

The new Vocational Guidance Department at Terrill Preparatory School and Junior College, at Dallas, Texas, will have the unusual advantage next year of a whole World's Fair for reference. Under expert guidance, the boys will visit the various industrial exhibits at the Texas Centennial, at which is presented a wide picture of the vocational field.

#### Musical A. B.

Knox Conservatory of Music, at Galesburg, Illinois, by action of its board of trustees, is now under the management of Knox College in the same city. Through this action, the conservatory is able to offer an A. B. degree with a major in music, an obvious advantage to students who wish to combine academic studies with their musical education.

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# NEWS

#### Modern Progressives

That the progressive system is past its first revolutionary phase is evidenced by the large number of conservative schools that are adapting many of its principles . . . and by the fact that the Progressives themselves are insisting on more law and order. An excellent example of the modern form of progressive education is the Lower School of Hartridge School, in Plainfield, New Jersey. Here, the creative instinct of the children, and their desire to satisfy curiosity is encouraged by carefully planned projects and individual attention. On the other hand, the children do not direct their own activities, and the backbone subjects of the curriculum (geography and the three R's) are not sacrificed to manual skills.

#### Bachelors-Butlers-Babies

The School of Domestic Arts and Science, in Chicago, Illinois, seems to be all things to all women—and men. The school tries to give people what they want when they want it, with a minimum of red tape and "prerequisites." Butlers can get special training in formal service . . . bachelors can take a six-lesson course on the fundamentals of entertaining in their own apartments . . . and girls have a wide choice, from an eight-month course in home management to a lesson on how to mould butter.

One of the pet projects of the nursery school here is to provide apartment-dwelling children with some of the simple pleasures they may have missed. A staircase with banister-for-sliding is one of the popular features. But the real attraction is an old milk-wagon, rescued from its funeral pyre and installed, minus wheels and horse, in the play-yard. It has served in many capacitiesfrom ark to store—but the teachers think its finest educational points are the two signs-"Always Be Courteous" and "Always Be Careful"-printed on the inside of the doors by a thoughtful milk company.

#### Military Prep

In order that there may be no lastminute hectic coaching of the candidates for Annapolis and West Point, Suffield School, of Suffield, Connecticut, announces special training for (Continued on page 81)

#### GIRLS' SCHOOL



#### NEW YORK DAY SCHOOLS

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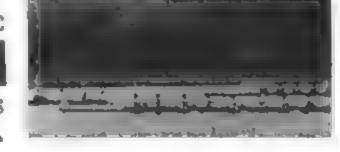
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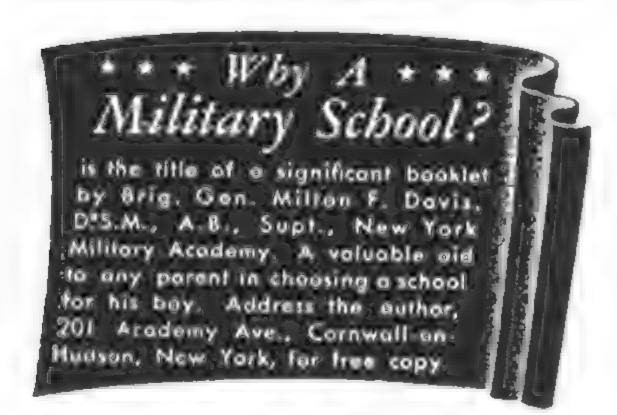
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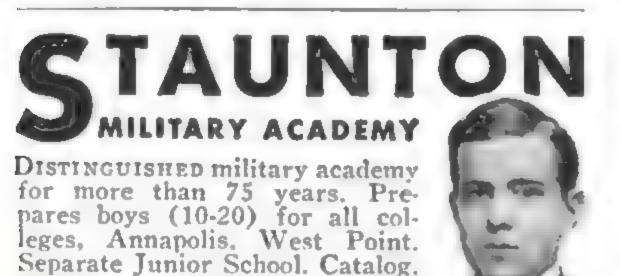


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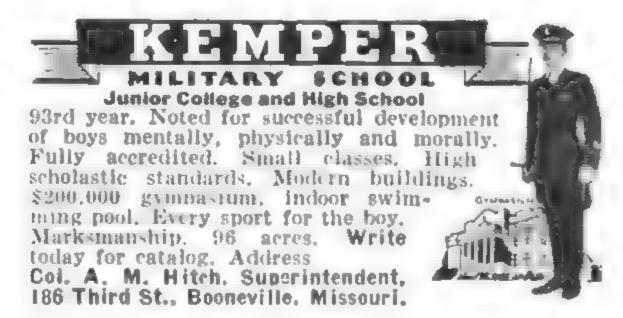
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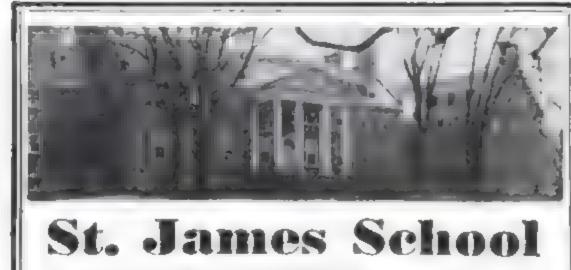
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(Continued from page 8k) boys who plan to enter either of the Academies. The head of the school has been in close touch with the authorities and the courses meet all of the necessary requirements.

#### Old and New

Salem College and Salem Academy, in Winston-Salem, North Carolina, are to have a handsome new gymnasium next year. At the same time, they are planning the restoration of a one hundred and twentyfive-year-old office building, which is a classic example of the early Moravian architecture of their campus. This two-fold building program combining extreme modernity in the construction of the gym, and loyalty to the traditions of the past in the restorative work—is typical of the school, which has been a Southern landmark for feminine education since the days of President Madison.

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Proctor Academy, at Andover, New Hampshire, attempts to equip each boy with the tools that are best fitted to his particular abilities. In order to do this, the school offers two courses—one college preparatory and one more liberal in its interpretation of academic studies and inclusion of manual arts. This division has long been the custom in European secondary schools, but is comparatively little used here. Yet, its advantages are obvious, especially when one remembers that it is always possible to change courses in the middle of the stream.

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to colour, her coordination between hand and eye, even her fundamental interest in fashion art. Thus, those who have no natural aptitude or who are studying fashion because it sounds like fun or who think they can "make a lot of money at it", are carefully weeded out.

#### **Brief Mention**

We have nearly reached the end of our space . . . yet so many projects are afoot for the coming season that we can not pass them by without mention, brief though the mention must be. First, we note the following new buildings in process of erection, or just completed:

Baylor School, Chattanooga, Tennessee . . . a three-story dormitory and classroom building with apartments for married teachers.

Fork Union Military Academy, Fork Union, Virginia . . . a school chapel.

Garrison Forest School, Garrison, Maryland . . . a study hall seating one hundred girls, with two classrooms attached.

Halcyon Farms School, Goshen, New York . . . expansion of classroom and dining-room facilities.

Penn Hall, Chambersburg, Pennsylvania . . . extension of swimming pool to regulation sixty-foot length, and installation of new lighting system in the pool room.

Vermont Academy, Saxtons River, Vermont . . . Head master's home with large basement recreation room available to the boys for informal gatherings.

Warrenton Country School, Warrenton, Virginia . . . an Arts and Crafts Building.

Following are interesting new courses that will appear on the autumn curricula:

Ballard School, New York City . . . a course in Commercial Demonstrating to train women as professional demonstrators in stores and shops.

The Cathedral School of Saint Mary, Gar- (Continued on page 10)

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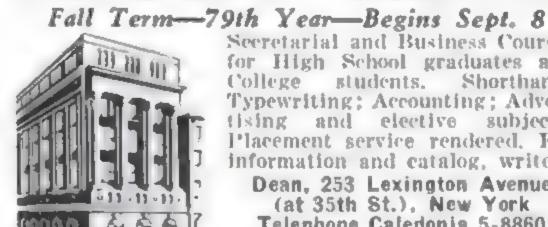
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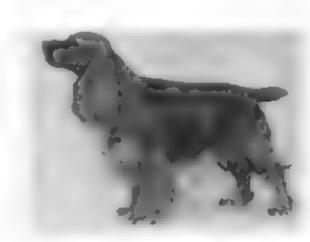
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And during the past few years, with field trials coming into prominence all over the country, the Cocker Spaniel's work in the field has attracted much attention from fanciers and spectators alike.

The story of the Cocker Spaniel, called in Latin Hispaniolus, is rich in romance and historical legend. Since earliest times, authors, composers, (Continued on page 14)



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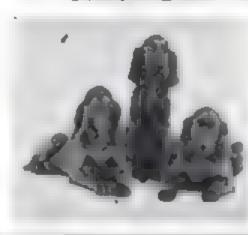


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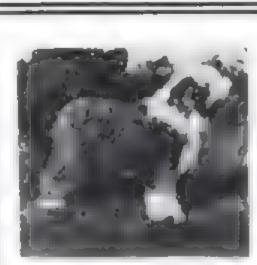
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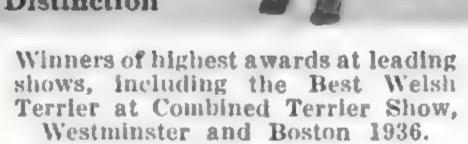
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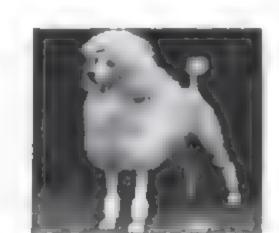


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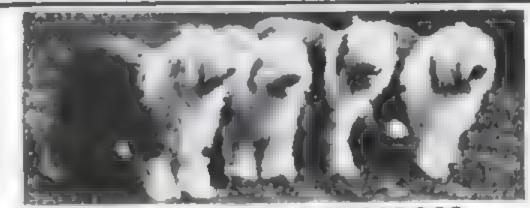
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# THE DOG MODE



John Wehle with Equipoise and Ch. White Daisy

## The Cocker Spaniel

(Continued from page 13) and artists have paid tribute to Cocker Spaniels in word, music, and painting. In 1388, Chaucer wrote: "For after a Spaynel she wol on him lepe," proving, incidentally, that the Cocker Spaniel was known in England more than five hundred and forty-eight years ago.

Touching and sentimental ballads have come down through the ages relating the love, kindness, and affection for which the Cocker Spaniel is known, and many artists have made this breed immortal in paintings now famous. For instance, there are several paintings by Howitt, 1750-1822; the one by James Ward, R.A., 1769-1859; the painting by John Singleton Copley, R.A., 1737-1815, depicting the children of George III. of England and their Spaniels, a work of rare beauty and colour, accurate in detail. We might go on to others, not only in the field of painting, but in literature as well.

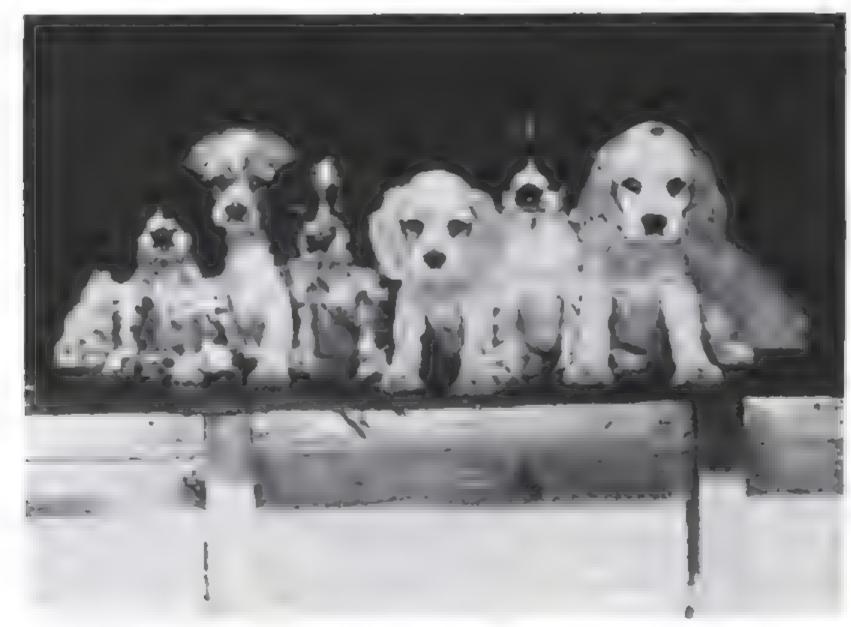
In looking at these paintings, one realizes at a glance that the physical characteristics of the Cocker Spaniel are to-day as they were four or five hundred years ago, and it is undoubtedly true that the breed has retained its mental vigour. This is truly remarkable, and proves that this breed has a character and a temperament that are built on a firm foundation. It is a tribute to those who have bred and exhibited these dogs down through the centuries.

Undoubtedly, four or five hundred years hence, the Cocker Spaniel will still be in all respects the dog he is to-day. The truth of this prediction is indicated in the demand for the Cocker Spaniel as a house pet and companion, and the extent to which this breed is exhibited in America, and England as well. It is rare that the Cocker Spaniel does not lead in the number of entries at most of the dog shows.



Cocker Spaniel puppies. Saye and Sele Kennels

## VOGUE..



Puppies owned by Mr. and Mrs. W. S. Davis, junior

All in all, the Cocker Spaniel is a neat-headed, wideawake, serviceable-looking little dog, with an expression of great intelligence; short in body when viewed from above, yet standing over considerable ground for one of his inches upon strong, straight front legs, with wide, muscular quarters, suggestive of immense power, especially when viewed from behind. He ought not to possess a downward tendency in front, but should stand well up at the shoulders, like the clever little sporting dog that he is. Massive in appearance—by reason of his sturdy body, powerful quarters, and strong, well-boned limbs, he should, nevertheless, impress one as being a dog capable of considerable speed combined with great powers of endurance. In all his movements, he should be quick and merry, with an air of alertness and a carriage of head and stern suggestive of an inclination to work.

The colour and markings are blacks, which should be jet-black, and reds, livers, et cetera, should never be "washy" shades, but of good, sound colours. White on the chest of self-colours, while objectionable, should not disqualify. His coat should be flat or slightly waved, silky and very dense, with ample Setter-like feather.

On May twelfth of this year, the American Kennel Club recognized the English Cocker Spaniel. This means that, at all shows held under the auspices of the American Kennel Club, there will be separate classes for English and American Cockers, but they will compete together for best of breed.

With slight variations, the English Cocker standard is based on the same principle as the American one. In the weight, however, the English Cocker is the heavier of the two; the American Cocker weighing from eighteen to twentyfour pounds; the English one averaging from twenty-five to twenty-eight pounds.

-C. E. HARBISON



Cocker Spaniel puppies owned by Mrs. Seth Kerron

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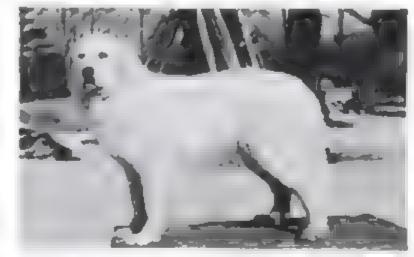


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# Vojue Covers

W. P. A., U. S. A.



• Small wonder that New Yorkers are so often accused of being insular and knowing nothing of the rest of the country. Take the Federal The-

atre of the W.P.A., for instance. To most of us, it has meant "The Living Newspaper," "Murder in the Cathedral," "Macbeth"—all New York productions. Actually, the most exciting work is being done all over America, in the smaller communities. In six months of W.P.A., over twelve thousand theatre workers have been put back to work-at acting, designing, directing, carpentering, and all the branches of drama activity. California alone has thirtytwo producing units, Boston has thirty-three, Chicago fourteen, Seattle five. In nearly all the states of the Union, theatres are springing up and offering plays to people who never saw a play before; offering, for a mere twenty-five or forty cents a ticket, adequate and sometimes excellent productions of Shakespeare, Ibsen, Shaw, Molière; historic American dramas like "The Old Homestead" and "The Tavern"; new American dramas by young writers who may some day be important.

Certain areas are playing up their local dramatists in the Federal Theatre: Indiana offers the "Hoosier Schoolmaster" and plays by Booth Tarkington; New England is producing "Valley Forge" and "Barbara Frietchie"; Oakland, California, is doing a weekly commedia dell' arte sketch on some phase of California history; and one of the most interesting of the Pennsylvania units is working on dramatic material from Pennsylvania Dutch folk-lore.

Racial groups are giving plays of their own literature: Negro companies in Seattle, Los Angeles, and Chicago are offering "Porgy," "Walk Together Chillun," and several new Negro plays. The Cuban group in Florida gives a Cuban revue; the Florida Italian group is in rehearsal on Italian opera; the German group is opening in "Der Zerbrochene Krug."

Somehow all this intense nation-wide activity should produce a theatre renaissance of considerable proportions. Whatever may come of it, the experiment is a fascinating one, to be encouraged and commended. It is as likely and valuable a breeding-ground for the Great American Playwright as any Broadway bar, Sutton Place flat, or Riviera villa. And what is just as important, it is already gathering a huge new theatre audience.

#### Rocky Mountain art

• Colorado Springs has a new claim to fame—a Fine Arts Centre that is not only "a unique project for the Western States, but a new departure in museum organization"-bringing together, under one roof, the plastic arts, music, and the drama. The building itself is of monolithic concrete and aluminum; utterly simple, very modern, and very striking, built around several courts and gardens. It was the gift-and a pretty splendid one, too-of Mrs. F. M. P. Taylor, of Colorado Springs, and it is under the direction of Mr. Stanley B. Lothrop.

Inside it is a lovely little model theatre, seating four hundred people and possessing more up-to-date lighting and equipment than any theatre west of Radio City Music Hall. (It'll be in almost constant use, by the local dramatic societies and by whatever outside performances the Fine Arts Centre wishes to sponsor.) Adjoining this are a handsome lounge and a loggia that looks across to the mountains. Then, there are the exhibition galleries, where contemporary paintings and sculpture will be shown frequently, and a permanent collection of modern art will be built up. The Taylor Museum for Southwestern Studies plans to concentrate on the art, culture, and ethnology of our own Southwest.

Then there are a library of Americana, with space for six thousand volumes; a music-room, equipped with a stage and adjoined by a music library and studios; and, finally, the Art School, with a studio for the life classes, a sculpture studio, a studio for etching and lithography, and a workshop where the art students will design and paint scenery. The Art School, directed by Mr. Boardman Robinson, is a continuation of the Broadmoor Art Academy, and a most important unit in the Fine Arts Centre organization. A Drama School, too, may be developed sometime in the future.

In fact, there's probably nothing in the world that the Fine Arts Centre won't be able to achieve in time, aided by the superb equipment, the exhilarating climate, the competent leadership, and the pioneer spirit that still breathes o'er the Rockies. Athens itself, after all, was only an inland town with a spark of genius and a good view of the mountains.

• And if you're going to be in Colorado (it's one of the nicest places to be that we know of), you might stop off at Central City and see "The Gondoliers," which will be presented there until August eighth. Frank St. Leger, who will produce it and also conduct the orchestra, was connected with the Chicago Civic Opera for more than ten years and has for three years been conductor of the Houston (Texas) Symphony Orchestra; so Sir Arthur Sullivan's music should be in good hands. As for Gilbert's lyrics—"Dance the cachucha, fandango,

bolero" is nothing new to that once wide-open Colorado mining-town, even if it is fast becoming a Drama Centre.

#### Tercentenary



• Rhode Island is celebrating its tercentenary, and Newport is contributing to the general gaiety with a fancy-dress ball and a

number of exhibitions. The ball is scheduled to take place during the second week of September in the Old State House (built in 1739). Quadrilles and minuets will be danced, so we're told, by guests wearing ball gowns reminiscent of Colonial days; some guests will even wear dresses that belonged to their ancestors.

During the month of July, however, the Old State House has had an exhibition of rare pieces of silver, lent by collectors and museums and made by Newport silversmiths early in the eighteenth century.

From August sixth until September seventh, the State House will exhibit furniture made by the Goddard and Townsend families, famous cabinetmakers of the eighteenth century, who lived and worked in Newport. We recommend that you pass up a picnic at Bailey's Beach and devote some time to these exhibitions, not omitting a retrospective exhibition that the Art Association of Newport is assembling, from July twenty-fifth until August sixteenth, of the work of artists such as John Smibert, Gilbert Stuart, William Morris Hunt, Homer D. Martin, John La Farge, William James, artist and philosopher, Howard Gardiner Cushing, John Elliott, George Bellows. You'd be surprised (perhaps) to know how many famous artists, as well as artisans, have been identified with

#### Great Lakes

 Cleveland, always a city of summer entertaining and summer débutantes, this year makes its bow to the roving public with the Great Lakes Exposition, a gala of a hundred days' duration, which opened on June twenty-seventh and which is primarily intended to celebrate the town's centennial. While the Hoyts, Hannas, Herricks, and the Mathers shop for cruisers, sea-sleds, or, for that matter, anything to help bridge the distance from their far-flung country estates to the down-town lake front, a marble and papier-mâché village of topless towers and turrets is springing up that should make Hollywood blush for shame.

Distinguished visitors will be entertained at the Admiralty Club, a gallant blue-and-white ship anchored so that its decks overlook the hanging gardens of the permanent horticulture exhibit (the town

# the Country

can thank the join-if-you-think-youcan Garden Club for these). Here, Roger Stearns, whose eloquent piano has been heard from Manhattan to Hollywood, holds forth, and here also, once they have picked out their method of transportation, the Hoyts, Hannas, Herricks, and the Mathers will entertain the visiting firemen.

Remembering the barren stretches of other fairs, the grounds have been landscaped to the last degree, and a midway has sprung up that can wink at Coney Island. On the other hand, the science- or culture-mad can wander through halls of science, study the history of transportation from living models, or listen to the Cleveland Orchestra seven nights a week, with Jose Iturbi, Erno Rapee, and Hans Kindler among the guest conductors. . . . In other words, a revival of the famous Chicago business, only smaller and with a keen eye to detail, modern architecture, and planting-not to mention honkytonk.

Outside of the grounds. . . . A loan exhibition from the primitives to Picasso, at the Cleveland Museum. . . . Polo practically every day of the week, with the Whites, Dave Ingalls, and Elsworth Augustus in the limelight. . . . A Harlem that has fascinated every one from Cole Porter to Cole Porter. . . . The Cedar Gardens, where Judith Anderson and Helen Mencken brushed up on their "Truckin"—and then "Trucked" offstage the last night of the "The Old Maid." . . . The Turf Club-where Rose Murphy plays the piano with a mad and brilliant strategy that hasn't been equalled since Art Tatum astonished New Yorkers and the Onyx Club. . . . And Mammy Louise Brooks Vaudeville and Comedy Club, where there is neither vaudeville nor comedy, but barbecued spare-ribs that once prompted Clifton Webb to telegraph from Hollywood for the recipe—and have reduced Marion Hall, Brock Pemberton, and Mollie Thayer, among others, to a state best described as inarticulate.

#### West Coast

• Southern California, not to be outdone, boasts of the following events this summer:

Hollywood Bowl, July 7-August 28.
Old Spanish Days Fiesta at Santa Barbara, August 5-August 8.
Festival of Arts, Laguna Beach, July 29-August 3.
California Pacific International Exposition, San Diego, still open.

#### Summer Symphony

• If you simply must go to Europe this summer, you'll have to have an excuse other than your love of the German outdoor music festivals. For near Stockbridge, Massachusetts, the Hanna Farm, set among the famous Berkshire Hills, is playing host to the Boston Symphony Orchestra under

the auspices of that thriving institution, the Berkshire Symphonic Festival. The concerts will be held the thirteenth, fifteenth, and sixteenth of August under an immense canopy covering the orchestra and five thousand seats for the audience-or, if you're the kind of audience who prefers to sit under an expanse of sky, you'll not be considered eccentric, and you still may hear every strain because of the marvellous acoustical advantages of the setting. The orchestra will be under the direction of Dr. Sergei Koussevitzky, and the programs, arranged by that esteemed conductor, will tempt even the least Orphean of you.

You won't want to leave the district between concerts, because every minute of the week will feature attractions worthy themselves of much publicity. Friday, August fourteenth, Ted Shawn and his dancers will present a recital at Jacob's Pillow, Becket; Sunday you may choose between the South Mountain Quartet and the Gordon String Quartet; and Mr. William Miles has an outstanding play up his sleeve that will be announced later.

For all information regarding subscription prices, hotel accommodations, transportation, or your personal whims, write directly to the Berkshire Symphonic Festival, Inc., in Stockbridge, Massachusetts.

# The Meistersingers of Manhattan



• If you've a song in your heart, now is the time to sing it; if you're a poet, now is the time to know it. You have probably heard about the New York City Song Contest in-

augurated by Mayor LaGuardia, and of the \$2,000 prize offered by the American Society of Composers, Authors, and Publishers for a song that typifies the spirit of New York. You may also have heard how lyricists were tearing their hair out because of a ruling which stated that if one borough was mentioned in the lyrics all five must be mentioned. Now the ruling has been changed, and you may mention all five boroughs, or one, or none. Secondly, the final date of entry has been extended to August 15, to enable those contestants who were floored by the vexed question of finding rhymes for the five boroughs to take heart and complete their lyrics. Each song submitted will be played and sung before a committee of the Jury until the Jury unanimously agree upon the six best songs submitted. These six songs will then be sung at a musical festival, after which they will be available to any one wishing to use them (Continued on page 20)





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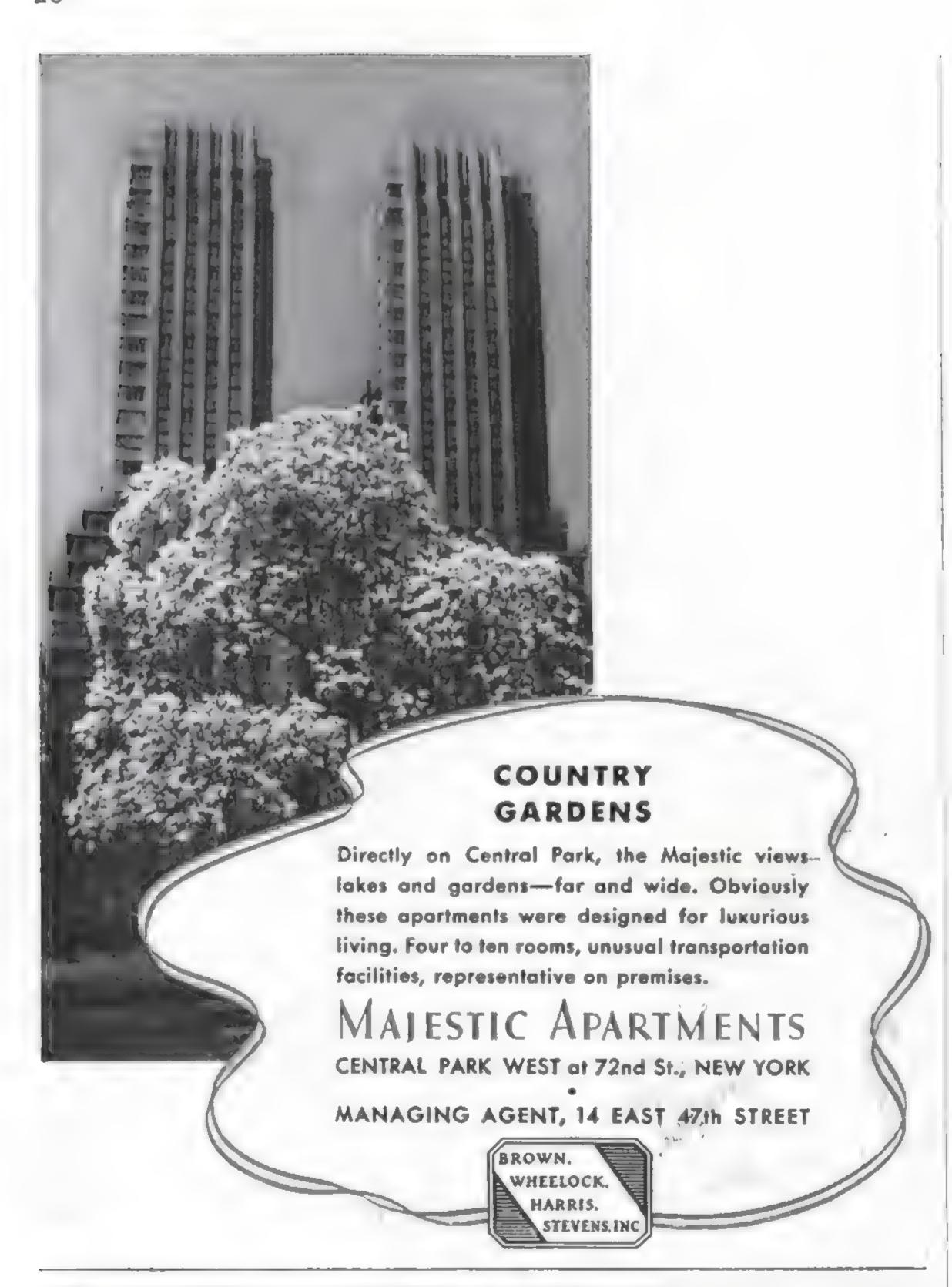
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### VOGUE COVERS THE COUNTRY

(Continued from page 19) publicly. For three exciting months, the six songs will vie with one another for public favour, and it is thought that, at the end of this time, it will be clear which song has made the biggest hit. The executive committee will meet again to select the winner. The writer (or writers, for the song can be the work of two people, but music and lyrics must be submitted together) retains the copyright of the song. The rules can be obtained from the Municipal Art Committee, 30 Rockefeller Center, New York City.

#### Gay Café



• Places with real charm, like people with real charm, are few and hard to find, but we have added one name to our list of New York cafés

that come under the first heading. The Promenade Café, in Rockefeller Plaza, is our idea of a perfect place to lunch or tea or dine on a summer day, and a pluperfect place to have a nightcap on a summer evening. One sits, not merely in the middle of Rockefeller Center, but also in the middle of New York (which is more or less the middle of everything), hedged off by green bushes, cooled by the sound of the fountain, and presided over by Prometheus doing his famous trapeze act, not to mention the magnificent shaft of the R. C. A. Building rising behind. There are parasols to add to the gaiety, a long indoor bar edging the open space on one side, a corresponding enclosed café on the other, and an incomparable cuisine in both. The fact that tourists lean over the railing on the level above, like children watching the animals eat, gives us a nice sense of superiority, too; it is so much pleasanter to sit at a table and eat an Indian curry than to lean over a railing and watch some one else sit at a table and eat an Indian curry.

But our most heartfelt pæans are for a high-ball at the Promenade Café after ten o'clock on a hot city evening. We are probably sentimental about this, and we don't expect you to agree with us anyway, but not even the Plaza of Saint Mark's in Venice seems to us more romantic than this

pool of quiet under the stark silhouettes of the surrounding buildings.

#### Casino-in-the-Park

• Our favourite location, when it comes to summer dining, is almost any place with a view of the Park. The Essex Promenade has a perfect one from the tables in the open-air room across the front, several feet above the sidewalk and cooled off by fountain, foliage, and air-conditioning. But that is only one of its good points. To take them all in, you might start with cocktails on the sidewalk out in front, as Continental as anything, then progress to the terrace for a really superlative dinner, and finally retreat to the large and handsomely decorated room behind it for whatever you like after dinner, mixed with dancing and entertainment. Or you might start with dinner or supper beside the dance floor and work out, instead of in, to a final nightcap on the sidewalk. You'll like it either way.

#### West Side

- Those of you who are outdooreating addicts and have wondered what to do about it when you were over on the West Side, had better drop in for lunch or dinner at the Parc Vendôme, at 340 West Fifty-Seventh Street. This apartment hotel is built around a garden court with a terrace in the centre, well covered with tables and striped parasols, and the food is good and moderately priced (both indoors and out). The person responsible is the same Mr. Gunther who runs Fan and Bill's, and you probably know what good, hearty fare that means. It is rather surprising to find this in the faintly Frenchpalace-and-formal-garden atmosphere but very pleasant, too, since the garden is always cool enough to restore a wilted appetite. "FLANEUR"
- EDITOR'S NOTE: In the July 1 issue, reference was made to the Shelton Hotel swimming pool, where Miss Ethelda Bleibtrey teaches swimming, and Miss Toni Redfern trains for her amateur swimming meets.

To avoid any possible misunderstanding of the language used in the article, Vogue wishes to make it clear that Miss Redfern is in no way connected with any professional activity, but is merely training at the Shelton under the direction of Miss Bleibtrey.

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MIDSUMMER WISDOM—Are you going to be in town this August, hot weather or no? Then why not turn the month into a vacation—at breakfast, lunch, and dinner, at least? Even if your house is well equipped with servants, they need a vacation occasionally, and there is more than a month of restaurants scattered over New York. And here you'll find listed many of the places from that infinite variety which New York offers.

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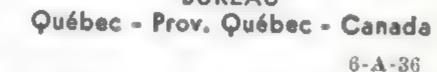
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EYE-FILLING, THE CURRENT COVER BY STEICHEN IS THE OPENING GUN OF AN ISSUE OF AUTUMN PREVIEWS. WITNESS THAT SILVER FOX STOLE. REVILLON HANDLES THE DUSKY, FROSTED SKINS IN A CLEVER NEW WAY SO THAT THEY DRAPE ACROSS THE SHOULDERS MORE LIKE A CAPE THAN A SCARF. AND THAT HAT OF CORONATION RED VELVET WITH THE HIGH CROWN OF THE FUTURE; LILLY DACHÉ; MARSHALL FIELD. JEWELS; PAUL FLATO

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THERE ARE THREE VOGUES, AMERICAN, FRENCH, AND BRITISH ELIZABETH W. PENROSE-EDITOR OF BRITISH VOGUE-MICHEL DE BRUNHOFF-EDITOR OF FRENCH VOGUE EDNA WOOLMAN CHASE-EDITOR-IN-CHIEF OF THE THREE VOGUES



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Vogue says:

Skirts flaring wildly or ruthlessly straight. Shoulders quite sane. Hat crowns going up at an alarming rate. Plush hats and panne hats and twisted toques of two vivid velvets. And about every wing or feather known to ornithologists. No alienation of affection for suits—thank heavens. A penchant for borders—of fur or bright coloured fabrics. Some liberty-blue. A lot of the almighty black, but invariably shocked by some flighty shade like cherry, purply red, wine, copper, fir-green, or iris. Spectacular little boots, known in the French vernacular as Bottillons. (See page 57.) Higher heels, incidentally. Tight-fitting kid gloves—unmistakably pre-War. (See page 78.) As for furs: jackets more chubby and stubby than anything heretofore. (Consider the one in sable—if you're able—on page 36.) Grey furs. Fur tunics of hour-glass lines. Fur capes very angular. And droves of rather strange social animals. For instance: Monkey fur; red-dyed opossum; steely grey rat; shaved beaver. Natural baum-marten that's as pale as honey. The strange Arctic "Lemming," vaguely like chinchilla.

Or a sports coat of sheepskin, rust or pale blue—just for fun.

Briefly—here's what we see as we probe the future.



At night: straight slips very Empire,
As well as the more billowy genre.
Rich lamé jackets with surging peplums.
Beads and sequins and metal embroidery.
Coiffures swiped from Directoire ladies.
Earrings venturing high up the ears.
Jewels like flowers—but, dear me,
Haven't we said that repeatedly?



### what next?



ATS are high in Paris, skirts are short, furs are eccentric in colour and form, there is a faint rustle of bustles in the air, and the whole atmosphere is charged with political electricity. Everything is at high tension, so is everybody, and fashion is ever ready to respond to such excitement. Schiaparelli's active mind pulled a "liberty-cap" out of the political bag (in blue, not red), and we might add that it is being worn by the most loyal Royalists. Blue, in fact, is the colour of the moment, what with many of the men around Paris wearing

cornflower boutonnières to prove their nationalist spirit.

Out of all this excitement, we forecast brilliant fashion ideas, and what we have seen already is enough to convince us that we are right. Those uneven high-crowned hats, for instance, some of them shooting out in front, some twisting up the side or sliding from a high back down to nothing over the nose. Schiaparelli was so pleased with the forward, upward movement of her liberty-cap that she is doing all sorts of variations of these twisted fabric toques—one of divine red velvet rises in a cyclone twist on one side. Suzy likes her high crowns stiff, with a gentle slant to the top, or with a deep crevasse cut down the middle—see page 29. Reboux reaches her height in trimming: feathers shooting into the air, as on the hat that Bérard designed, shown above, or flowers that stand up for themselves on the front of tiny toques. There's a beauty on page 31. Agnès and Talbot both like stove-pipe crowns with narrow brims, particularly with the addition of their surprising veils—Agnès' slightly mediæval, Talbot's slightly Spanish, as you can see on page 30.

As to furs, there is a lot of masquerading going on that throws all of our zoological ideas to the winds. Look at the opposite page and you will see what we mean—opossum dyed red. On page 29, you will see the lowly grey rat respectfully treated like mink. Caracal and baby goat, too, are worked exactly as if they were fabrics. Schiaparelli even goes further and dips astrakhan in bright blue-green, which turns it into a surrealist dream object.

Forms are no less eccentric, what with Paquin making an hourglass coat of monkey fur, and Heim making a royal mantle of silver fox that would make you the envy of every woman and the victim of all the elements—turn to page 48 to see this spectacular new wrap.

• What next? An uprising in crowns—for certain. Sketched above is Reboux's toque of blue ostrich feathers and black velvet—a quill bolt upright (Bendel)

• Opposite—a new hat, new fur, new colour, new silhouette. Maria Guy's highish hat of black felt, draped with yellow velvet. Marcel Rochas's chubby, stubby jacket of opossum dyed coppery red—puffing out over a straight black wool dress You have innumerable round, soft, warm wrist-length daytime fur coats to pick from, the idea being that you look bulky above and sylph-like below. Heim's black fox one on page 31 or Rochas' coat of red opossum, on the frontispiece, shows what we mean. Schiaparelli believes in the un-arguable worth of Alaska sealskin and makes a three-quarters loose sports coat that is a perfect guarantee of warmth sealed with Schiaparelli's label of smartness.

You can look forward to a silver fox winter, as far as capes go—particularly capes made of skins mounted vertically on chiffon or taffeta with a breathing space between. Heim shows red fox for evening—very fine it is, too, swirling luxuriously around the figure.

As to clothes, there is something faintly suggestive of the bustle in the little tufts of fulness that stand out in back on Paquin's best new knee-length taffeta evening coat and (Continued on page 89)







SUZANNE TALBOT (HENRI BENDEL) . AGNÈS (SAKS-FIFTH AVENUE, NEW YORK AND CHICAGO)

### High drama

• A veil like a short Spanish mantilla, a towering crown, and glistening black plush for the fabric-small wonder Talbot's hat has drama. Lelong's crêpe dinner-suit • Another veil—royal-blue mousseline as enveloping as your first motor veil—tossed

over Agnès's mediæval hat of navy-blue felt. The Alix suit is made of navy-blue crêpe

• Opposite: Reboux's bell-boy cap of deep red and brown velvet heightened by a cluster of velvet lotus flowers. Heim's black fox and velvet cape-coat has that coveted new bulk





Ink-blue—new autumn rival to the almighty black in a Descat felt toque with felt propeller quills on a real quill stalk that swoops wider than the wide lapels on the blue wool suit. Miss Gwili André is wearing a gold bracelet from Tiffany and Company

Opposite: More ink-blue in the floppy velvet hat that juts forward like a visor. You wear it with security and no elastic because of the flat, fitted back. The gold jewellery is new, too—the band bracelet and the ring, both diamond set; Tiffany and Company Ink-blue splashes in





- Above: Agnès launched new liaisons of two vivid velvets in her Oriental turbans, twisted as intricately as Ali Baba's. Here are two views of her Arabian turban—a towering crown of rich pomegranate velvet draped with crimson velvet to soften the height (Bergdorf Goodman)
- Right: Suzy's daffy fool's cap of black velvet and organdie, golden feathered, and worn far back (Hattie Carnegie; I. Magnin, California)
- Directly below: Another Oriental turban from the hands of Agnès—vibrant blue felt, flattened on top, and swirled with red velvet
- Below, right: Agnès sky-rocketing, pyramid toque of wine felt, swathed with green jersey (Saks-Fifth Avenue, New York, Chicago)



### More tall stories





long capes

Evening capes swing longer and straighter; coats clip short with a flippant boxiness. First at the right is a de luxe example of these short chubby coats—a lovely thing of silver fox, skins worked vertically, silhouette squared with precision. From Bendel. At the extreme right—an ermine cape in the new length. The heavy folds of fur sweep into fulness from the soft crushed collar that ties with a cord in front. From Milgrim

First, opposite page: A cape of frost-white ermine, hanging free and clear to a point far below the knees; diagonally sewed in an almost geometric design. And slit at the sides, so that you may thrust through your jewelled arms and hug it close about you. Jay-Thorpe made this evening wrap. Second, opposite: Vertically worked sables for this stubby little jacket that falls in the same square line all the way from top to bottom. A slender roll of sable hunches each shoulder. From Jaeckel







Piper brown velvet cap, feather and all. Hat and cape; Bonwit Teller; Marshall Field

Right: In the same genre, a slightly shorter cape of Alaska Sealskin, in a brown still known as Safari, but darker and richer than ever. Worn with this is Agnès's Pied-



and a golden buckle; from Jaeckel. Worn with this coat, a hat made of caracal,

high-crowned and stuck with a sky-scraping black quill. From Madame Pauline



This photograph, which appears to be that of Father Coughlin, is just one of The March of Time's reenactments



The aristocratic grace of this Japanese military suicide is actually the grace of a New York Japanese merchant



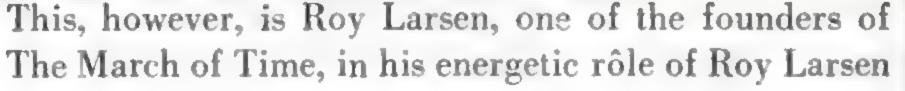


These gentlemen, gathered for what appears to be the signing of the Ethiopian leases, never saw Addis Ababa

For this scene, in the story of the Hapsburg Pretender, doubles were necessary for young Otto and his mother







This carefree, grinning Russian, who so resembles Stakhanov, the Speed-Up King, never saw a mine

URING its short two-year career, March of Time has rolled up a record of biographical screen scoops. The late Huey Long; the Radio Priest, Father Coughlin; Harlem's Father Divine; the Hapsburgs' Otto-all have willingly posed for March of Time's camera, sometimes reenacting scenes in their earlier careers.

But the faces in The March of Time are not always those of the famed characters they represent. The chiselled face of Emperor Haile Selassie may really be finely-featured Hugh Fettis, property chief; the bony grin of the Russian Speed-Up King, miner Stakhanov, may really be that of Zachar Martinoff, who makes a joyous living, with no speed-up at all, throwing flaming daggers with his teeth at a Fourteenth Street Russian café.

Fast fading out, these reenactments are relics of the days when the editors were perfecting their new movie technique. As they prepare the biographies of the famed, they occasionally discover gaps that must be filled. Those gaps are filled by unknowns doubling in. To find these people, most of whom have never acted and probably never will again, quickly in the pinches of production is one of the entrancing and diminishing duties of The March of Time's enormously inventive casting director.

Because Father Coughlin hadn't been photographed on that day when his Shrine of the Little Flower was set on fire, The March of Time engaged Paul Hession, an actor with an important jowl, to re-do the scene. To impersonate the rôle of a rebel officer, March of Time called on dignified Sam Young, Japanese merchant. To solve its own Ethiopian situation, The March of Time found in its own office the face of Selassie, then drafted for the part of Everett A. Colson, financial adviser to the Negus, Chester Eskey, advertising manager for a girl scout magazine, who arrived by accident, sold no advertising, found himself in the movies. The Negro attendant, incidentally, came from the Harlem Y. M. C. A.

Much more difficult was the search for a boy with the shaped head of Otto, Pretender to the Throne of Hungary, and a woman with the face of Empress Zita, as she looked thirteen years ago. They found actress Irene Shirley for the latter; for the former, Kingsley Colton, twelve-year-old grammar-school student, star of his class play. Most of these duplicates receive about ten dollars for their accidental accomplishment.

# \_\_\_or mercy's sake

TIME was when the requirements of philanthropy could be met by tossing purses of gold to the needy, massed conveniently at the porte-cochère or ranged along the carriage route. Not only was it proper to keep the left hand in ignorance of what the right was doing, but it was princely to let the mind remain in the dark.

The passing centuries, until the turn of this one, while vexing the problem of acquiring purses of gold, brought relatively slight complication to the technique of philanthropic bestowal, and, in the days of our immediate forbears, the normally active urge to benevolence still could be met by the donation of money and a modicum of time and thought to good works. Until a generation ago, the conscience of more than average tenderness could be appeased and duty considered done by the writing of cheques for traditional family charities or for the pet welfare project of a friend. Too often, one knew little of the works so supported, but assumed they were "doing good" and meeting a need. Contact with the needy came principally at those seasons when, wrapping up well, one carried baskets in the old, high-wheeled motor and spread good cheer.

Modes of giving have altered since then. The War brought changes; the peaceful, prosperous years, many more; and the depression period, a revolution in the practical art of giving well. Back in 1930, purposeful young American women already were refusing to admit that the parental charities should necessarily be theirs. The fact that the family had been represented on certain welfare boards for generations did not, they held, bind them to serve on those boards. They would not so serve unless the boards were attacking an up-to-date problem in an up-to-date way and unless that problem was one in which they felt an interest and a capacity to help. They wouldn't be automatons, mere cheque-signers or Ladies Bountiful. They wouldn't make dolls, serve charity tea, paint gadgets, or drive cars to hospitals. People said they "had ideas."

They had—and how those ideas spread! To-day, they are characteristic of the progressive young American woman who both lives and gives in a modern manner. Very twentieth century, this young woman. Do not picture her as living in sombre tweeds, flat heels, horn spectacles, or your name is Mrs. Rip Van Winkle. The young crusader of to-day is no socially thwarted Cinderella seeking an outlet—no disappointed damsel

trying to forget. She is not an over-noble person who eschews gaiety. On the contrary, she leads an active social life to which she brings a charm and a chic enhanced, not diminished, by her knowledge of the seamy side. For smartness now decrees that knowledge. Women of distinction have it, the world over. The limitations of Limehouse are an absorbing topic in the drawing-rooms of Curzon Street; the needs of La Villette are discussed in the salons of the rue de Varenne; Sutton Place is not at sea over the miseries of Mulberry Bend. Alert, cultured women everywhere are actively interested in the social problems of their communities and consider indifference to them by others of their class a sign of mental stodginess or of a passé point of view.

This especially is true of the progressive young American woman. She wants to know the need, to select the activity she is best fitted to support, and, above all, to share in the actual work to be done. Not long ago, few professional social workers could have read that last phrase without a smile, for few considered the leisured young woman of the volunteer class an asset in any undertaking that required sustained effort. Débutantes were ranged definitely on the debit side.

Not to-day. For more and more girls who came out socially in Boston, Philadelphia, Newport, and elsewhere have been "coming out" sociologically with greater brilliance these last years in the tenements of New York's East Side, the slums of Chicago, or the shambles of Scott's Run. During this period, thousands of young women with means and leisure have been training for the task of dealing with human relationships and human needs. Thousands more, as volunteer workers in social agencies, now are putting that training to effective use. They have won the respect of the professional because their attitude is professional. They are filling gaps in the social defences against want that professional agencies can not fill. There no longer is a question as to whether volunteers can work; they are working arduously and well. And we may thank our stars they are, for, with the federal government out of "this business of relief," the burden on state, municipal, and, above all, on private charity in this and coming years looms larger than ever. Never was there such prospect of need, both for funds and understanding work. (Continued on page 87)



Night flight

She takes off—prepared for any sort of weather—in a Jean Patou suit of men's wear that won't crush en route. On her head, a felt with a rolling brim. On her arm, a beige top-coat and Hermès's alligator bag—a jewel-case hidden in its base



# SIGNS OF AUTUMN

(Far left) On Schiaparelli's wool ensemble: the magnificent bulk of the coat; the leather bandings; the union of brown and winered. Coat from Lord and Taylor

(Left) For Mainbocher's top-coat and suit: the play of misted pink tweed against black; the square, up-in-front cut of the jacket. The suit is from Lord and Taylor

The blazing red of Alix's wool coat (at right); the flaring skirt you'll see on coat after coat to come; the waist-high pockets. Hattie Carnegie; I. Magnin, California





### An interpretation of the paradox-resort of the Maine coast

gives nineteen lines to Baraboo, Wiscon- yachtsman, to the student of the inherisin, thirteen to barbers' itch, but only eight to Bar Harbor, Maine. There is an injustice here that I should like to redress.

If I were working for Karl Baedeker, I would probably say that Bar Harbor was an unincorporated village on the Island of Mount Desert, picturesquely situated in Frenchman's Bay. I might add that it was a well-known summer resort, and a frequent port of call for the North Atlantic squadron, and the seat of a bishopric of some sort—if it were the seat of a bishop, which I believe it is not, though bishops are an important part of the scenery. The Baedekers' blue pencil would probably delete any reference to the preponderance of Philadelphians in the summer colony, and would certainly delete any inference that, the fare from Philadelphia to Bar Harbor being what it is and the sizes of the houses they live in for a month or so when they get there being what they are, the Philadelphians can hardly be said to be what their greatest enemy calls forgotten men.

Bar Harbor would be difficult to characterize, even for a guide-book, unless one did not know it well; in which case, one would say that it was a collection of self-indulgently ugly frame architecture set in a scene of savage, heartbreaking beauty and inhabited by people who had a hell of a good time, mostly indoors. When one knows it well, Bar Harbor splits up, like all things when one gets to know them well, into an enchanting diversity, both natural and social. It offers something unusual to the lover of the wilderness, to the poker-player, to the

The Encyclopædia Britannica collector of rare automobiles, to the tance of acquired characteristics in mice, to the connoisseur of fogs, and to the observer of the ways of those specimens of homo sapiens who are placed, by their own efforts or by the efforts of their forbears, in the very highest income-tax brackets.

> This blessed diversity prevents me from adding Bar Harbor up in my mind and expressing the total in a glib phrase containing, as do most glib phrases about Bar Harbor, the words "exclusive" and "picturesque." The nearest I can get to a total impression is something about a battle between man and Nature. But it's not like most such battles. In the case of Bar Harbor, man has conquered Nature by admiring it, and has expressed his admiration by going all the way up there only to pull a roof, or a sedan, or some other form of coverlet over his head. People seem to like Nature best through the windows of a porch or through a pane of triplex non-shatterable glass.

> Bar Harbor, though it doesn't mix with it much, has tried to keep Nature unspoiled. Mount Desert was one of the last places in the country to permit automobiles and, being an island, was able to keep its surreys and buckboards undefiled until 1913. When I first went there, one crossed over from the mainland on a ferry. If it was foggy, the ferry groped its way past the rocky headlands by blowing its whistle. From the speed and pitch of the answering echo, the captain could tell exactly where he was. Now, it is an island no longer, but connected with America's (Continued on page 83)





# Lrivate life of a silver fox

He's never had to run for his life, with his heart bursting his ribs and the pack following like demons at his heels; he's never lain panting in an earth, and listened to the trampling hoofs come nearer, and heard them setting the terriers to dig him out. He's never skulked around a chicken-house in the snow, with his mouth watering for the succulent biddies inside, or leaped high off the ground as the jaws of a trap sprang shut. . . . He's never had to. Because, although he wasn't born with a silver spoon in his mouth, the gods endowed him with something better—a silver pelt.

They gave him, these gods, not a tawny-red hide, the livery of danger, but a coat that is symbolic of everything luxurious and desirable—a passport, not only to safety, but to ease and plenty—to the life, in fact, of Reilly.... He is a pedigreed silver fox, and he lives on a silver fox farm. In fact, he has the good taste to be born on the Fromm Brothers' farm at Hamburg, Wisconsin, the largest, the most scientific, and the most successful silver fox farm in the country—or the world.

He is born, not very originally, in the spring; and, if his eyes weren't closed, he might observe that his birthplace isn't visually much different from the lairs in which his ancestors were whelped.

Small and snug and black-dark, his birthplace is as quiet as any hollow log in the virgin forest. But, unlike the hollow log, it is carpeted with clean sawdust and chips; it is raised a foot or more off the damp ground; and it is absolutely weather-tight. In fact, it's only one of the rooms in a regular little double-walled house, with a roof that can be lifted off if a recalcitrant fox objects to being caught. Nor is it in the virgin forest. It's in a pen, with an eight-foot wire fence buried deep in the ground—to foil attempts at subterranean escape—and a top slanting inward, to discourage athletic foxes from scaling over it. And this pen is only one of hundreds that sprawl over the twelve thousand acres of the Hamburg farm.

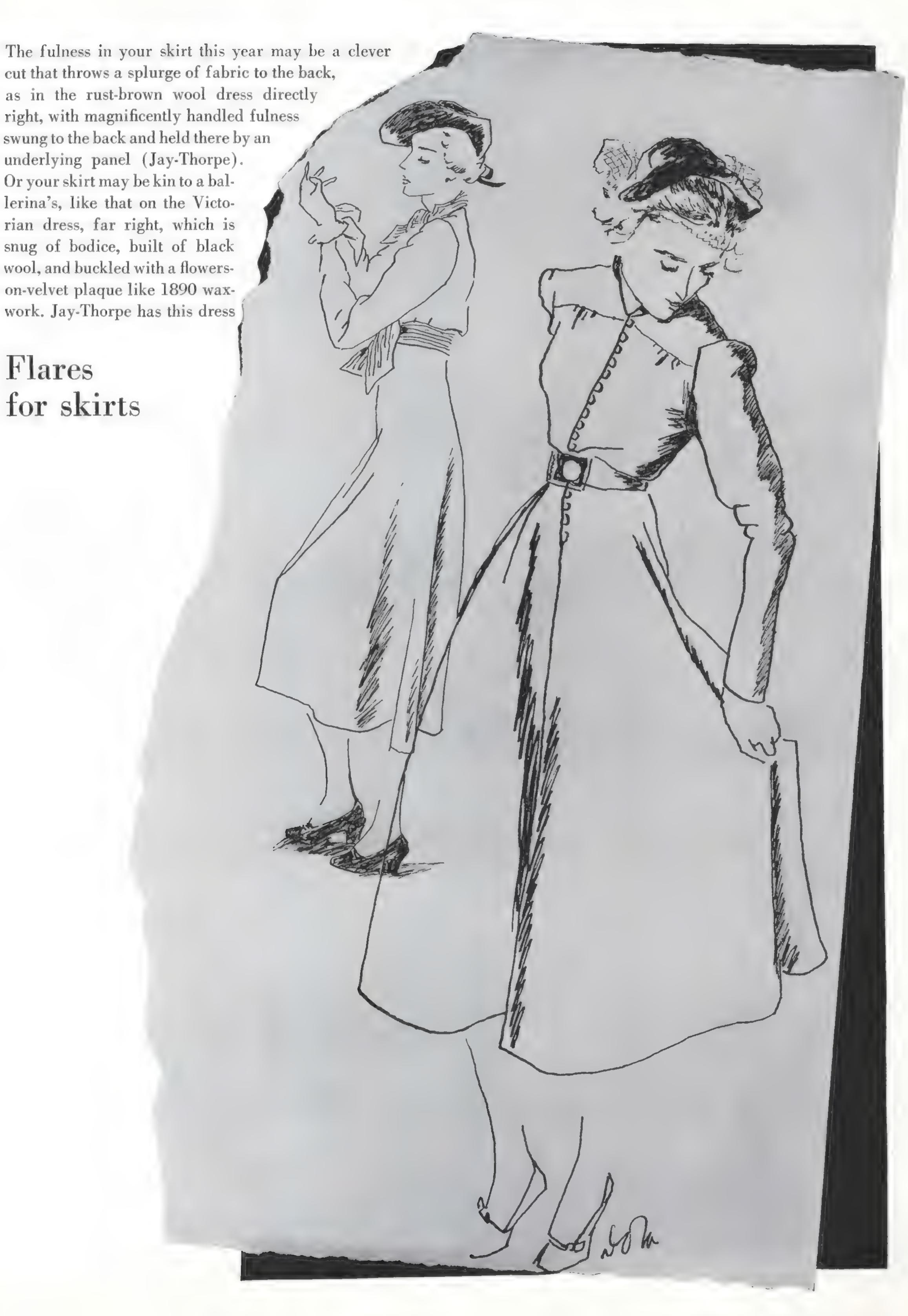
Our fox's mother is a nervous creature, given to sinking-spells, hallucinations, and fits of hysteria. She begins to imagine that the den is unsafe; that there's something sinister about it. Perhaps somebody has designs on the children. . . . (This is absurd, because the children aren't even touched by human hands until they're three weeks old.) But there's no arguing with a woman. She decides that they've got to move. So move they do. One by one, the puppies, limp little balls of slate-coloured fluff, are picked (Continued on page 95)

Grand Finale for a silver fox—that superb cape photographed on the opposite page. A Heim cape that is one of the newest shapes of the season. A kind of royal mantle, with two rows of skins—thickly frosted with silver—swirling across the chest, progressing over the shoulders, and falling with an impressive sweep to the floor in back. (Hattie Carnegie and I. Magnin, California, have this.) The diamond bracelets are from Ostertag



cut that throws a splurge of fabric to the back, as in the rust-brown wool dress directly right, with magnificently handled fulness swung to the back and held there by an underlying panel (Jay-Thorpe). Or your skirt may be kin to a ballerina's, like that on the Victorian dress, far right, which is snug of bodice, built of black wool, and buckled with a flowerson-velvet plaque like 1890 waxwork. Jay-Thorpe has this dress

Flares for skirts



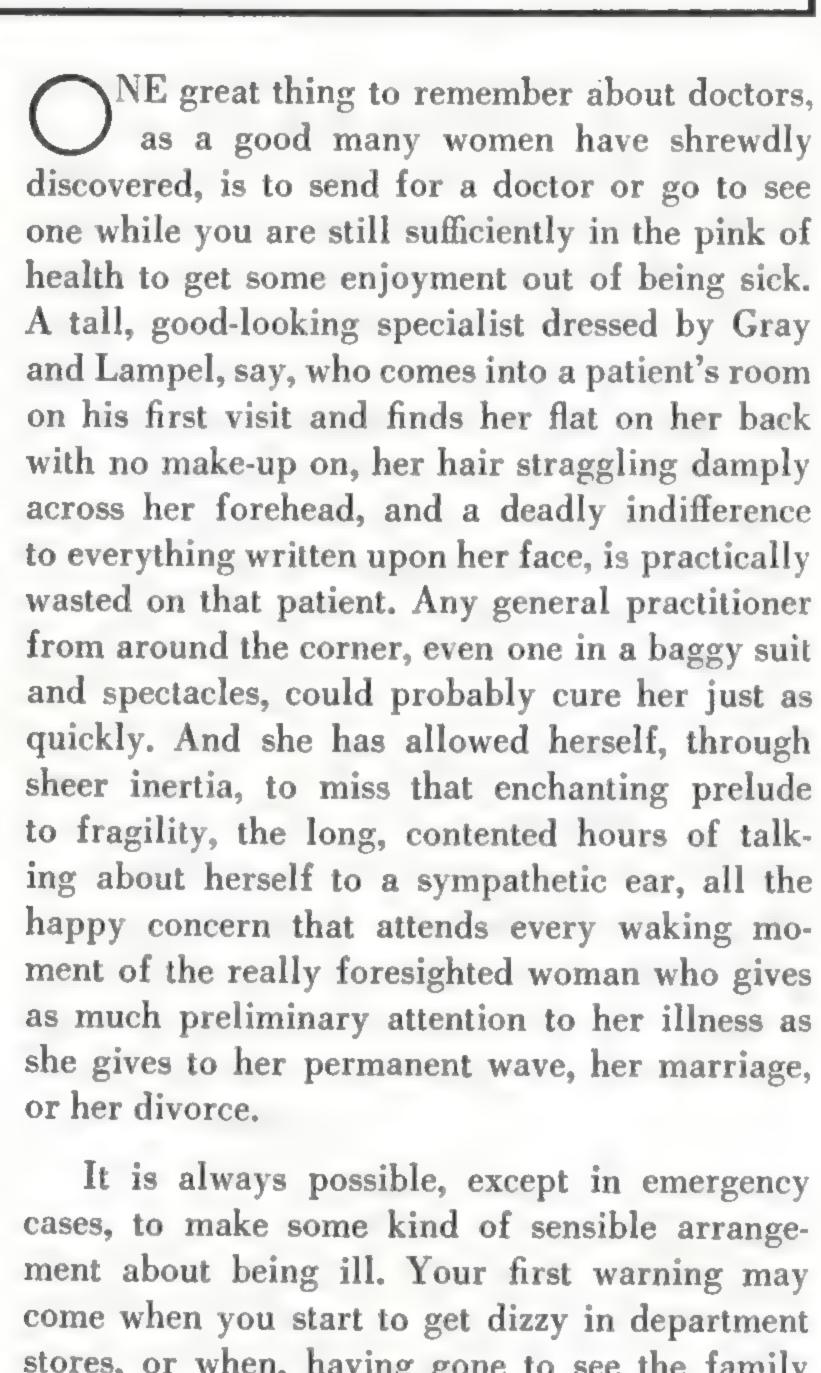


Maybe the whole thing is mental, but it never hurts to set such a scene as this—enacted by Ina Claire with Osgood Perkins playing doctor as he did in their recent success, "End of Summer." Far, far better than being caught flat on your back with no make-up on is this vision in a pleated white chiffon bed-jacket (Saks-Fifth Avenue), ensconced in a pink matelassé satin bed (Elsie de Wolfe), with pink Supercale sheets (Wamsutta), and eggshell satin pillows and coverlet (Carlin Comforts)

Patient Ina Claire, Doctor Osgood Perkins

### By Margaret Case Harriman

## "for professional services"



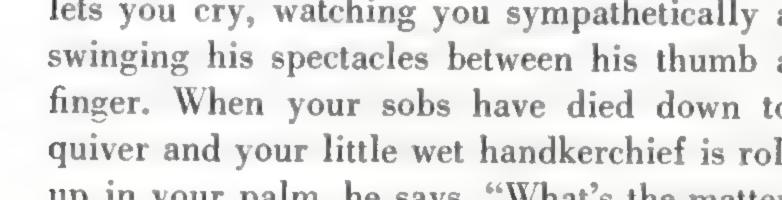
It is always possible, except in emergency cases, to make some kind of sensible arrangement about being ill. Your first warning may come when you start to get dizzy in department stores, or when, having gone to see the family doctor about that funny little pain across the back of the head, you find yourself sitting on the old black leather couch in his office, crying and crying. You had better begin to plan right away then, or you will find yourself running around from doctor to doctor in a kind of anæmic confusion. You will be running around from doctor to doctor anyway, and you might as well do it attractively.

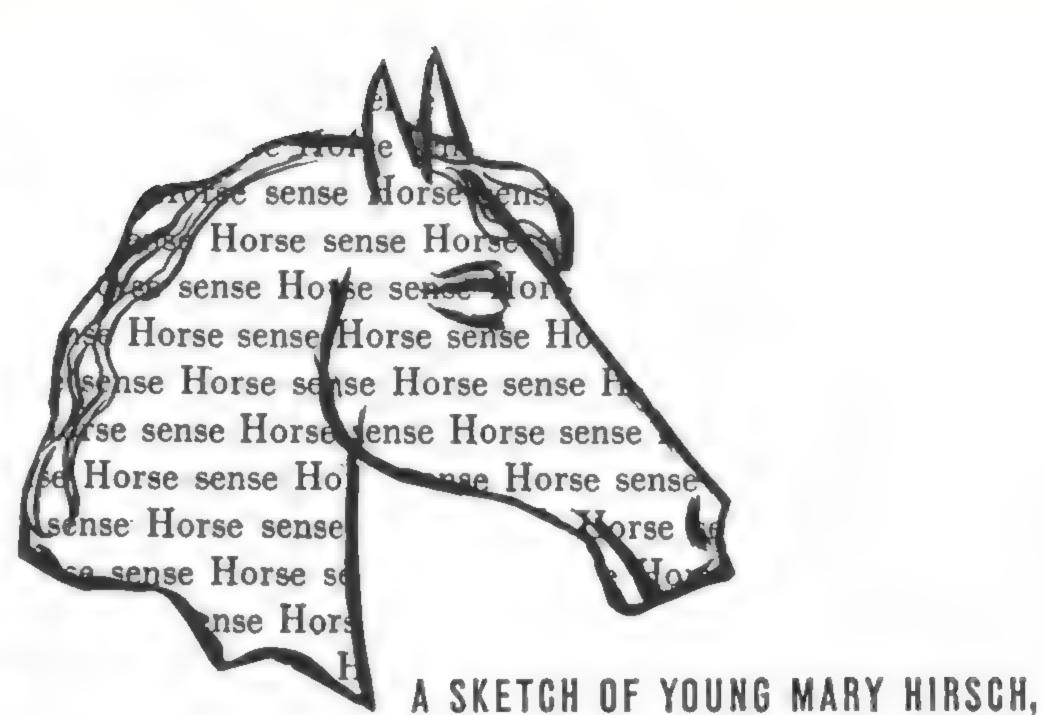
The family doctor generally sits back and lets you cry, watching you sympathetically and swinging his spectacles between his thumb and finger. When your sobs have died down to a quiver and your little wet handkerchief is rolled up in your palm, he says, "What's the matter?"

(Family doctors are kindly and simple men, and, when they see a woman burst into tears, they usually ask her what ails her. When she breaks down in front of a specialist or a psychiatrist, however, he tells her what's the matter with her before she has had time to draw the second catch in her breath. That may be one reason why you find yourself wailing, not on a black leather couch, but on Sheraton sofas in the offices of specialists and psychiatrists.)

The patient's reply to "What's the matter?" is either "Oh—nothing," spoken in a brave, small voice, or "I don't know, really-I just feel r-rotten," with a fresh burst of tears. The family doctor then looks at her tongue, takes her blood pressure, and, after a few more questions, gives her a tonic and tells her to take it easy for a few days. If she keeps on coming back and crying, however, he is apt to send her to a neurologist, and the moment when he makes this suggestion is the time for the intelligent woman to go out and have a facial and buy some new clothes. Explanations of a nervous or psychological upset in an attractive woman are much more interesting than explanations of the same disorder in an unattractive woman.

Neurologists are nearly always younger than family doctors, which is not surprising when you consider the fact that nerves didn't become an accepted part of life until long after families did. Neurologists are apt to be good-looking, too, and to dress very well, although they are not as often attractive to women patients as psychiatrists are, because their approach is more scientific and less emotional. They like to have some kind of good, full-blown lesion of the nerves to go to work on, and, when this is lacking (when "the whole thing is mental," in other words), neurologists sometimes get so nervous when dealing with women patients that they are obliged to send them on to psychiatrists. Going to a psychiatrist is rather like sailing into a snug little harbour and anchoring there. Other doctors may send you on to still other doctors, but once you become a psychiatrist's patient, you belong to him forever. One reason is that you are tied to him by the bond of a thousand intimate revelations, and another reason is that, since he is treating your (Continued on page 86)





THE FIRST WOMAN TO HOLD A HORSE TRAINER'S LICENSE.

BY ALLENE TALMEY

HIS year when young Ira Hanford, up on Bold Venture, a shining chestnut, won the Kentucky Derby, the race held an internal drama for the close circle of racing aristocracy and its periphery of bookies, touts, and horse-followers. They knew that Max Hirsch, the sporting pages' miracle man, had trained Bold Venture. They knew that Mary Hirsch, daughter of Max, had trained the boy, the first apprentice-jockey ever to win the Derby.

Small, dark, laconic Mary Hirsch, at twenty-three, has a tight shell, like an acorn, a pointed brownness. So afraid is she of appearing remotely like those horsy women with blond hair and curves whose high whinnies fill the paddocks, that she has kept her air of gentle schoolgirl. Except when she is at the track, her life is spent around her white stables. There she hears all day long the soft shush of the Negro boys, murmuring, "Ho, Ho! there," the rumble and cackle of their voices; smells the mixture of sharp ammonia and horse; watches her colts out in the sun eating green grass, with a bird-dog snatching at flies. There in the stalls, against the whitegold California hay and the deep gold straw, she approves the delicacy of a black boy applying foot oil, with a wide paintbrush, to a mare. It is all quiet, busy, ordered, exactly like Mary Hirsch.

When she was seventeen, just popped out fresh from Chevy Chase, Scudder, and Marymount, she opened her own training stable. On the strength of a colt, named Tullihoo, she applied for her trainer's license to the Jockey Club, which sternly controls the hundred-million-dollar investment in United States racing. The Jockey Club hung back reluctantly. It had a gentlemanly feeling that women were delightful as owners, pretty in the paddock, but misplaced in the stable. Eventually, however, Mary Hirsch, a year and a half ago, received her license. (Since then, two other girls have been granted them.) In that scrap of time, she has saddled some eighteen winners, none of them fine horses.

To be a trainer of horses requires not only magnificent patience, but the combined knowledge of a veterinarian, an infant's nurse, a coach, and a pull with the psychic world. As Mary Hirsch wanders her stables, training simultaneously as many as ten horses, she orders some wound up for a race, some unwound after a race, giving to one with hives six ounces of magnesia, to another antiphlogistine, to a third with sore feet, a bucket of ice-water. There are no rules, and there are no schedules. It is all rule of thumb.

Like all trainers, she feels her way along carefully as though following a strange wall at midnight. At Narragansett last autumn, through a nipping night she sat huddled in a stall, a horse blanket over her head, soaking the hoofs of one of her charges in hot water. There is nothing about a horse that Mary Hirsch can not do herself. She has made, when necessary, her own horseshoes, shod a stallion. She prescribes, bandages them. So uncanny is her judgment of their racing abilities that every day, during the racing season, wise men of the track phone to ask what she thinks. In her clipped, expressionless voice, she drawls frequently, "Not so good." Phrases, adjectives, the colour of vocabulary mean nothing to her. It is opinion these men want.

Much of Mary is the result of hanging around her father, one of the really great trainers. A grizzled man, a trifle bent, he has a sweet smile, the charm of a popular man, keen blue eyes, a bald head, and gentle politeness that rolls out of a slight Southern drawl. They go around much together, she in her uniform of brown jodhpurs, her sports hat pushed off her head; he in a business suit, with an old fedora alternately pulled sinisterly over his eyes and then up on his brow like a country bumpkin. Born in Texas, Max Hirsch started his training career as a jockey. By the time Mary was ten, he was training some of the great horses of history. He had Sarazen, allowed him to chew cigarettes. (Continued on page 88)

WEIGHING IN -a scene artists love to portray. Here are six boys, the most famous of the day. Up on the scale stands Wayne Wright, rider for Joseph E. Widener, winner on Brevity of the Florida Derby, of the hundred-thousanddollar purse at Santa Anita. Next to him, in the Cornelius Vanderbilt Whitney colours, is Sonny Workman, the inevitable jockey for Equipoise and Top-Flight. In cochineal-pink is John Bejshak, who rides Discovery for Alfred Gwynne Vanderbilt. Beside him leans "Babe" Hanford, under contract to Mary Hirsch, in the Morton L. Schwartz silks that he wore when he won the Kentucky Derby. The boy on the end is John Gilbert, the young Syrian rider for John Hay Whitney. On the steps stands James Stout, who won the Belmont Stakes with Granville, the William Woodward horse. Most of the boys are about twenty-one, weigh around one hundred, and walk like bantam prize-fighters

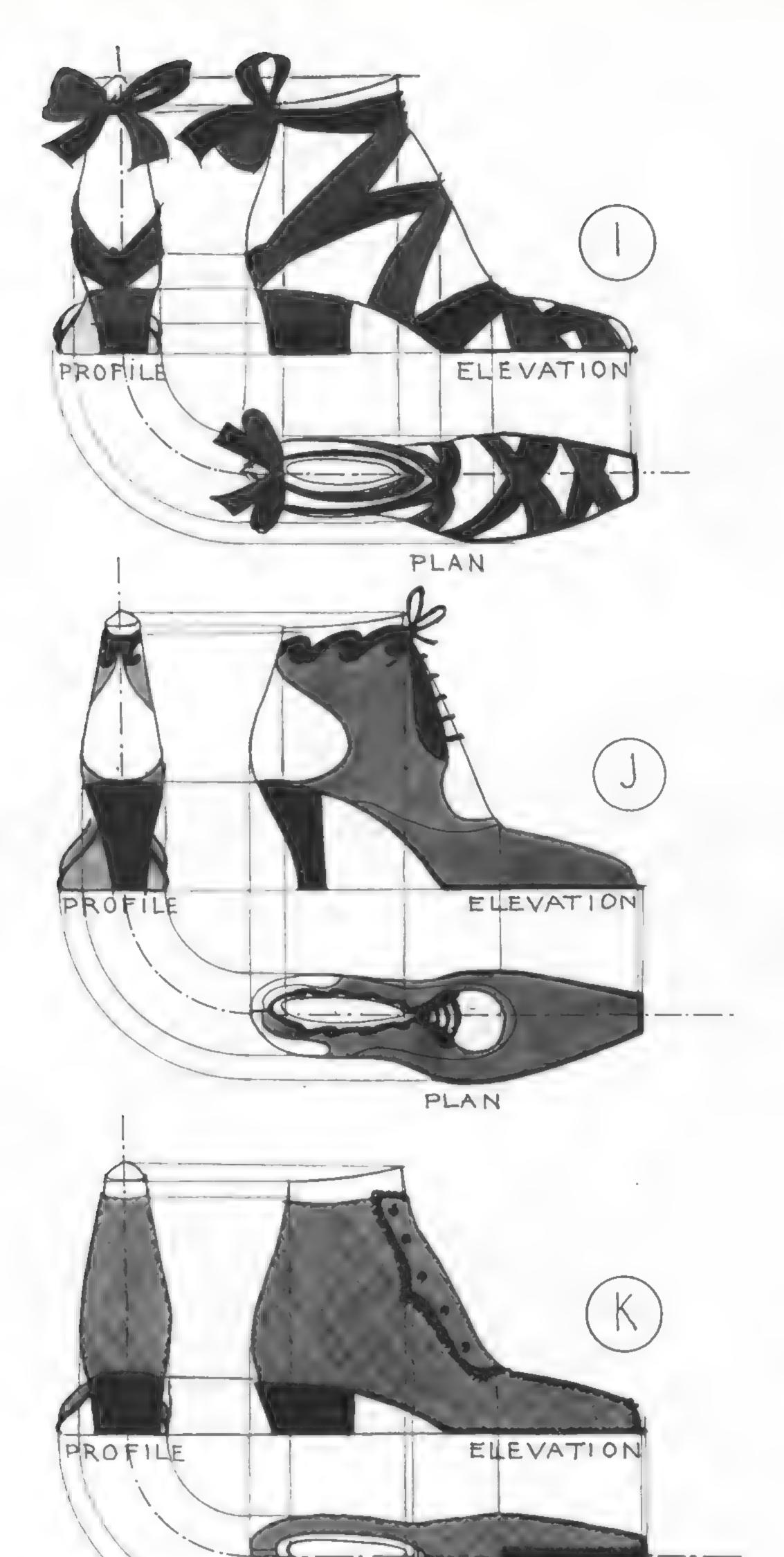


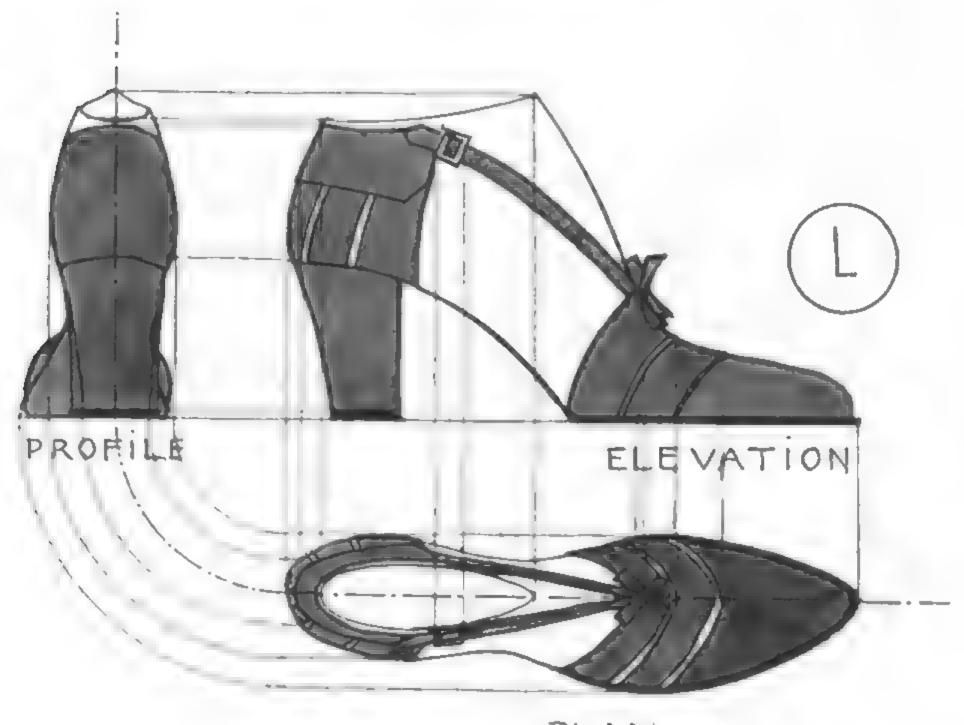
BRUEHL-BOURGES PHOTOGRAPH . CONDÉ NAST ENGRAVINGS

## WEIGHINGIN



SCALE : I FOOT PER SHOE





PLAN

PLAN

### UP TO THE ANKLES

A Greco, of Paris, drafts an old-fashioned bootstrap to build up his calf sports shoe high as the ankle in front; then stitches it, to make you even more conscious of height

A. Gresy's antelope shoe, flush with the ankle all the way round and tied with a new side-closing gadget and a bow-knot of leather

Greco's businesslike sports shoe of dull calf in two shades: cut high to support your foot; stitched to look like Scotch plaid, and fringed

### NAIL-HEADS

Down off a caballero's belt, to trim shoe after shoe from Paris. Here they're in silver, small and shining, and studding R. R. Bunting's boxcalf pump that's trimmed with black patent leather and a silver buckle. Patent leather heel

### PERFORATIONS AND STITCHING

Up to the top of the shoes rise the perforations of the season. For example, this R. R. Bunting antelope Oxford, punched and pinked on its upper edges around the overlapping tongue. Incidentally, this shoe still carries on the smart tradition of squared toes and heels

Stitching crops up in practically every medium. On this calf sports shoe from Vera Borea, cotton braid is boldly sewed around the edge of the sole and down the back. The heels, surprisingly, are made of two shades of rubber

### BANDS

Georgette's foot-baring evening sandal—a series of bands overlapping a single band that outlines the foot like a pump. You can have this shoe of kid or of satin

R. R. Bunting's evening slipper of multicoloured satin bands that goes with a half-dozen different coloured dresses. It ties like a ballet slipper with a crisscrossing satin ribbon that ends in a tiny bow above the open heel in back

### BOTTILLONS

You'll meet the word, "bottillons" repeatedly. It means small boots, which is precisely what these revolutionary newcomers are

R. R. Bunting's bottillon for evening, made of two-coloured satin ribbons that cross and twist across the foot until they climb almost as high as a jodhpur

A bottillon minus a back, but laced to the ankle in front—R. R. Bunting's bronze satin shoe, with border and heel of black patent leather

R. R. Bunting's plaid antelope and patent leather bottillon—enormously smart to wear to cocktails, or with formal afternoon clothes

Julienne's more conservative bottillon—of closeset bands of satin or antelope, square heeled



Mink that aristocrat of furs infallible for any hour, any place, and with any colour, is superbly fitted to the waist in the first coat; from Stein and Blaine. The little matching hat, antelope crowned, is from Madame Pauline. In the background, another splendid mink coat, with a small square collar and tuxedo revers; B. Weinstein. Felt pill-box from Florence Reichman

Ermine in Vionnet's magnificent evening wrap, with startling Brobdingnagian shoulders and a refreshingly simple, uncollared neck-line. Hung loosely or wrapped close about you, it's a coat of slim lines. The long slender skins are worked diagonally, zigzagging to a hem that dips behind to the floor and rises in front to show a flash of dress. Russeks has it



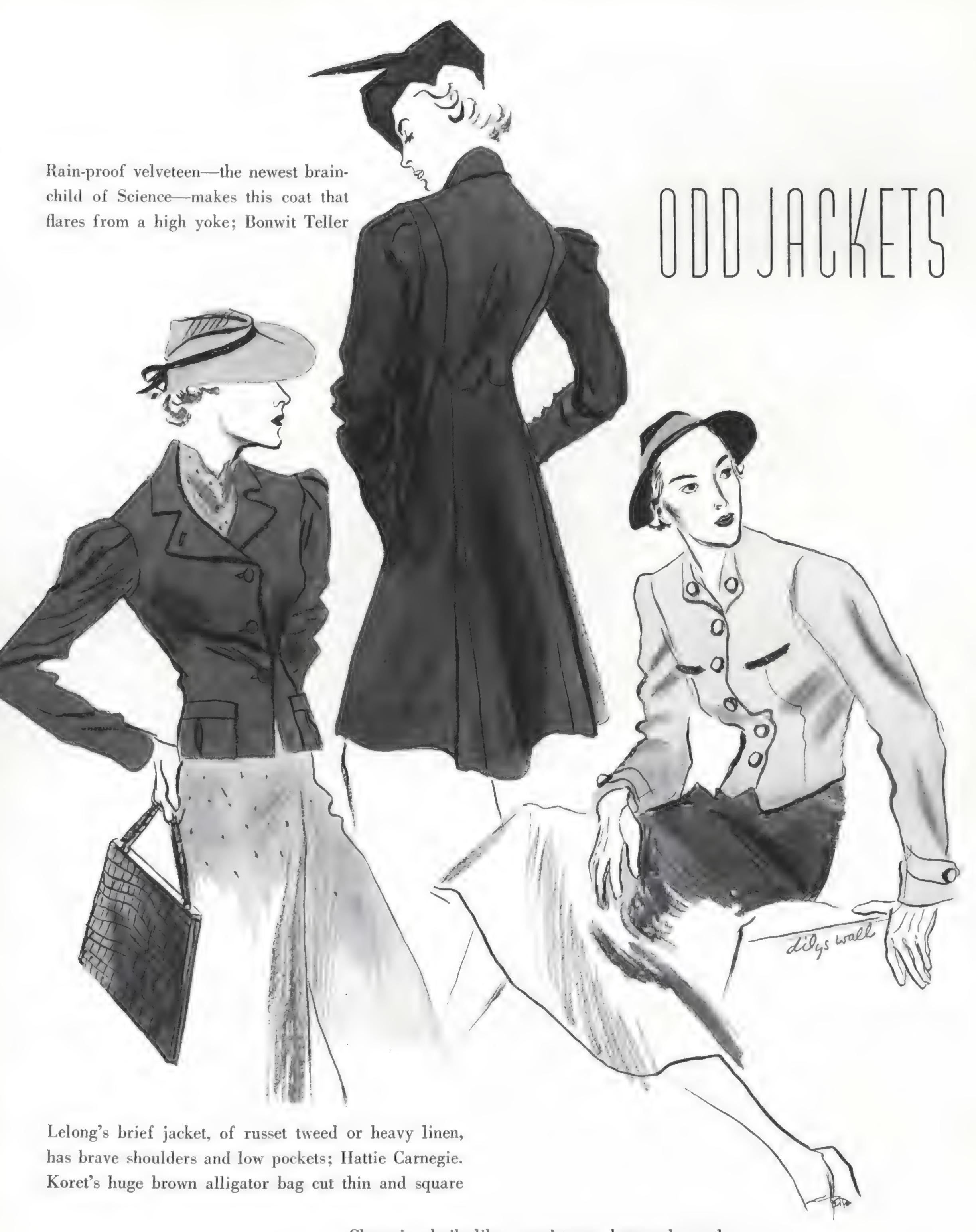




RINGSIDE SCENE ON THE FARM, "MEADOWS ON THE BRANDYWINE"







Chamois—built like a waistcoat, buttoned snugly up to the throat, and piped in dark green; Abercrombie and Fitch. A felt hat pushed back from the face; Fanny and Hilda





#### This is what we prescribed for her

We laid down the law—she must relax, physically and mentally. The first step was to make her see the light—to make her realize what a frightful state she was in, nerves ready to snap and then heaven knows what! We sent her to a doctor who taught her the technique of relaxation (she wouldn't believe there was such a technique, but soon found out she was wrong). We sent her to an instructor for rhythmic exercises. And this was the daily régime she followed religiously.

Three times a week, she had a standing appointment with a masseuse. Every day, after lunch and before dinner, she shut out the world, darkened her room, and took a nap. On those days when she couldn't really lie down, she sat relaxed in a comfortable chair.

Her baths were pine-scented, and the water was always at body temperature—not hot soaks or cold showers. She lay in her tub for a quarter of an hour after each bath, her head resting on a little pillow.

She slept eight hours every night, and she always sipped hot tisane before she went to

bed. Her room was darkened so the early morning light didn't disturb the quality of her sleep. She changed the sleek, narrow bed that had been designed for her to a wider one that permitted her to move with more ease.

She ate her meals at regular hours, just as meticulously as though she were carrying out a medical prescription. She had a glass of fruit-juice in mid-morning and tea in the afternoon, and ate lighter lunches and dinners than she had been accustomed to. She never did any reading while she was eating, and she never ate a meal after she had had any kind of mental upset. She was allowed vermouth or sherry before lunch and one cocktail before dinner. She was limited to eight cigarettes a day, and these she smoked through holders that were equipped with filters.

At our instigation, she went back to the Junior League where she hadn't done any work since her novitiate days and took on some classes in their social-service district, which took her mind off herself and gave her a fine sense of having done good deeds.

And this is the result—



the serene and poised young person whom you see above



CAN you remember the Younger Generation? Not just any younger generation but the one and only, immortal Younger Generation of from ten to fifteen years ago—the one that books were written against, sermons were preached against, editorials were launched against? They drank; they necked in the back seat; they left their overshoes unbuckled; they swore; they shingled their hair; they wore knee-length skirts; they took jobs away from needy men; they danced, successively, the shimmy, the toddle, and the Black Bottom; they wore boyishform brassières, if any; they read the wrong books; they licked their thumbs rapturously in time to delirious saxophony; and they smoked too much.

These were only a few of the accusations hurled at them from pulpit and editorial chair. It was generally conceded by the best sociological and clerical minds that they were a bad lot bent on ruining their own livers, morals, spines, lungs, and nervous systems. "What," demanded many an alarmed pen, "can be the future of our race, whose fate rests with these—these—these—?"

Because that worried the view-withalarmists most of all—what a posterity sired and damned by these gin-drinking, corsetless neckers was going to be like. Anæmic weaklings, said some. Amoral hoodlums, others added. Betting was ten to one against this handicapped future generation's ever amounting to a row of beans, cradled, as we prophesied for it, in a rumble seat, suckled on gin, and lulled to a muted trombone.

All the shouting has been over long ago. The professional protesters have pointed their shaking fingers at a thousand burning shames since, and meanwhile the young people they cried out upon have gone on growing up (not

in the least daunted), maturing, getting married, getting their corners rubbed off, acquiring polish, wisdom, and, in due course, children. Nobody worries now about those children. Like most problems, it has ceased to be fashionable. The parks and gardens are as full as they ever were with fat, red-cheeked, sturdy infants, and the race seems to be doing very nicely.

But the one-time alarmists were right about one thing. These modern children, fat as they are, are not being brought up by their young mothers in the same way that their young mothers were brought up.

There was, of course, the good old honour-thy-father-thy-mother-and-do-what-I-tellyou-because-I-tell-you-to school of upraising.

More recently, there was that other school of child training whose tenets included never punishing your child, never kissing it either, giving it intelligence tests at the age of six

A commentary on a race of women who refuse to make burdens of their offspring . . . by Nancy Hale

months, and agonizing throughout lest you inadvertently stunt the free expression of its individuality. In the former of these, the parent was boss; in the latter, the child was boss. The modern mothers subscribe to neither school. They seem to have taken pointers from both, with considerable additions of their own.

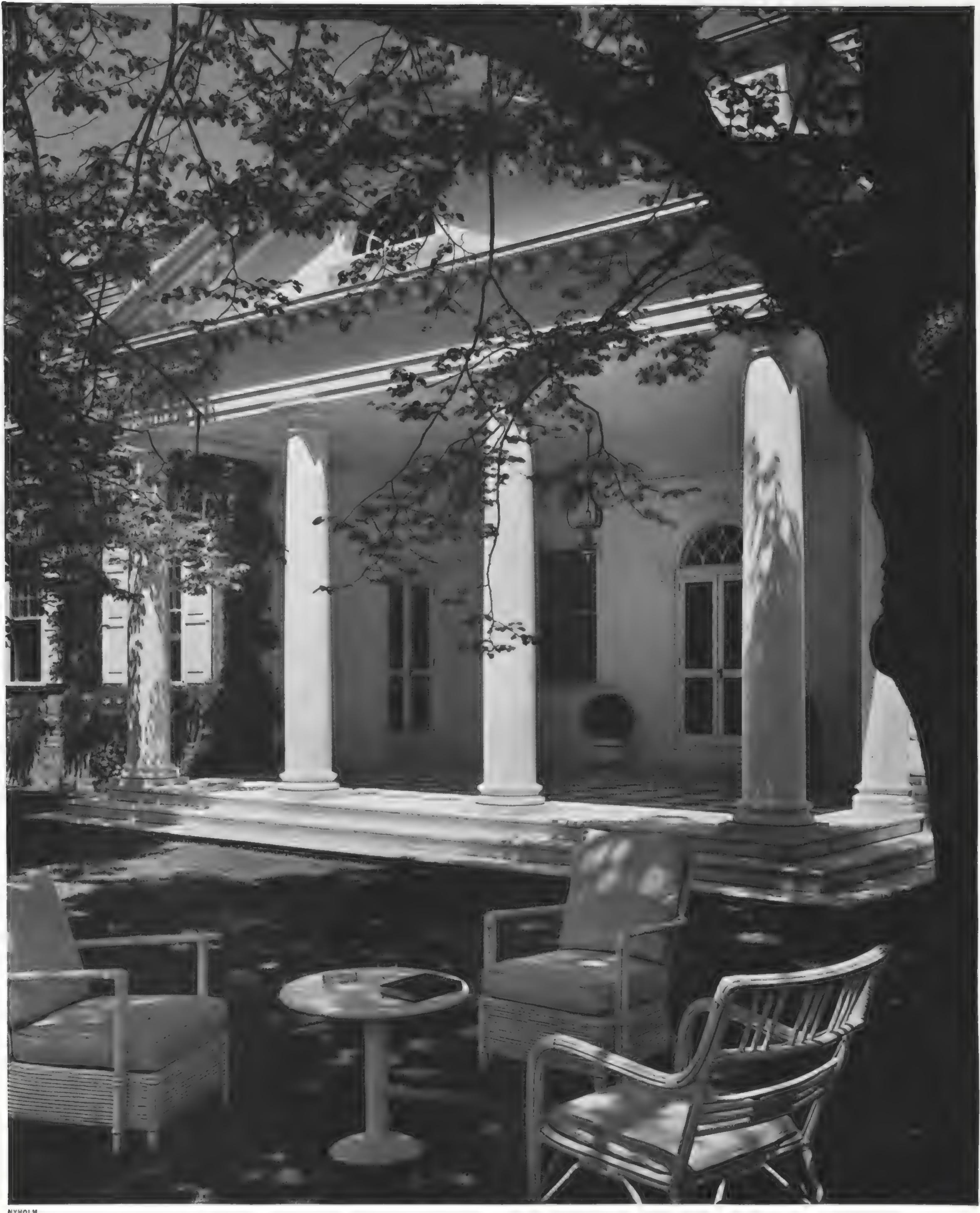
One of these mothers, for instance, lives in Sutton Place and, at a very casual and golden thirty-one, has two grave fat sons and a very pink daughter, all under ten. She says that she is going to have at least three more children, perhaps six. "I want masses of them," she remarks. She says that most of her friends do, too. (Continued on page 90)



CEC L BEATON

Mrs. E. Marshall Field

In June, Mrs. Field deserted her place on Long Island to spend the summer at the "Castello," her villa on the Italian Riviera. Last month, her oldest daughter, Barbara, came out at a dance given in her honour by her father. Mrs. Field is active in a dozen charities; her circle of friends is catholic, international, and large. She collects, with unerring taste, English furniture, French drawings, and first editions of British authors





# EASTON

#### Mrs. E. Marshall Field's house at Syosset

Built in the tradition of the great Georgian houses of America, the main house stands with its entrance as the axis of a long oval lawn. Through an avenue of large trees, one sees a vista of woodland. The walls are of red brick, with white trim and restrained detail. Arcaded walks lead from the main building to the beautifully proportioned dependencies: a small winter cottage at the left and a wing for the servants' quarters at the right

(Opposite page) Overlooking the garden at the back of the house is a deep portico, developed from the Doric order. Its white walls, delicately detailed cornice, ceiling centrepiece, and floor of grey and white marble blocks, typify the gracious spirit of the whole house. Mr. David Adler was the architect; Umberto Innocenti-Richard K. Webel laid out the grounds; the interior decorations were done by Mrs. Frances Elkins



The front door, the frame of which is accented by black marble, opens into a hall with a floor of black teakwood inlaid with bands of steel. A colonnade divides the main hall, and classic details are relieved by plaster ornamentation
(Below) Fine proportions and a restrained colour scheme distinguish the living-room. Against off-white walls, brown, beige, and a scale of whites are used. Curtains are of heavy raw silk, brown tassel fringed. The furniture is upholstered in quilted chintz in beige-and-brown. Vases and lamps are of white plaster. Toulouse-Lautrec drawings line the walls







(Above) The enclosed porch has walls of natural-colour rough plaster, a black-and-white diagonally striped tiled floor, white lacquer and black leather chairs, and lounge furniture upholstered in yellow. Modern rugs take up the same colour scheme
(Left) The walls of the Chinese room are hung with an eighteenth-century English Chinese painted paper. The white four-poster bed, covered with almond-green silk, has a back curtain of damask to match. Simple palmettes take the place of draperies
(Below) The bathroom adjoining the Chinese bedroom, in the same colours, has a patterned floor and mirrored glass furniture





# ADMENTINES IN EDUCATION

IT looks like a Currier and Ives print of a New England village—neat, fresh, and peopled only with youth and beauty. But it is a college—the modern, experimental, and intellectually so phisticated College of Bennington, on a mountainside beyond the old historical town of Bennington, Vermont. It is exclusively surrounded by hill pastures and Revolutionary battle-fields, and even the roads that lead to it go circling into a world that is humble and

You follow an arrow to a country road that travels uphill, and there is the college, a toy village that some modern archias cozily rural as an old rocking-chair. tect might have laid out for fun, with particularly clean new buildings on a very old pattern and a campus that has not gone very far beyond being just a field. Eleven little white houses around

There is no doubt that Bennington College is charming. There is something about it that makes a Gothic stone dormitory look pretentious. This college has shed a lot that we thought the green are dormitories. belonged to colleges, as the modern maiden has shed grandmother's stays and petticoats. The small houses, where some twenty girls live together, have genuinely charming living-rooms, and cozy single bedrooms up one flight of stairs—no large-scale dormitory discipline, no problem of roommates, just a pleasant living together, in friendly relationship to the one member of the faculty who has a faculty apartment in the house. (Continued on page 92)





JUST outside of New York City, in Bronxville, another Before Bennington Before Bennington Before Sarah Law-visited, a number of its administrators visited Sarah I new college. The something that was quietly developing in the sober, gracious, and that was quietly developing in the sober, gracious, rence so that they could incorporate into Bennington's practice. By now, college in the something that was quietly developing in the sober, gracious, and rung no bells. By now, something that was quietly developing in the sober, gracious, and rung no bells. By now, awarding I not college is a fully qualified four-year institution, awarding the college is a fully qualified four-year institution, mellowed atmosphere, with A. B. degree, and it has a ripe, mellowed atmosphere hall-marks.

The campus has few of the usual academic hall-marks.

The campus has few of the usual academic hall-marks.

The campus has suburban estate, scarcely distinguish.

The college is simply a suburban estate, York suburban area.

The college is simply homes of the New York suburban area.

Its central building, Westlands, was the home of William Van Its central building, Westlands, was the home of weely a matter Its central building, who established it as a memorial to his wife, Sarah Its central building, who established it as a memorial to his wife, Sarah Its central building the campus has been merely a matter Duzer Lawrence, who established it as a memorial to his wife, Sarah Its central building and charming gardens, and building other.

Bates Lawrence. Developing the campus gardens, and building type. There is no structures of the same mellow, substantial, homelike type.

There is no structures of the same mellow, with several smaller houses, prospectively and academic facilities for the two hundred and fifty girls to which the enrolment is limited.

There is no dred and fifty girls to which the enrolment is limited.

dred and fifty girls to which the enroller to the is no courses at Sarah Lawrence are custom-made. There is no courses at Sarah Lawrence are custom-made. There is no courses at Sarah Lawrence are custom-made. There is no plan students are asked to plan students. Each year, returning students are asked to plan year, the curriculum should be completely students their study. Ideally, the curriculum should be completely students from their study. Ideally, it isn't. It's easier to have meals ordered from their study. But courses are never the same from you than to plan your own. But courses are never the same faculty what their titles lead one to expear to year, for, while the students don't get bored, the faculty year to year, for, while the students find themselves reading does. Nor are courses ever quite what their titles find themselves along with statistics. (Continued on page 93) proletarian novels along with statistics.

73

AT SARAH LAWAENCE



Summer isn't over by a long shot. But even that can't stifle the hankering you get at this time to go out and buy a dark dress with the lines and the look you'll want for this autumn. For these Finds, we've cornered two such dresses. They are almost classically simple, but they have the silhouettes and the details that make them unmistakably new. We've snapped each dress from four different angles. First, close-up and full-length shots of each one with a tailored bag and hat; then with softer, more formal accessories—all to show you how the same basic dress may be changed in feeling by different types of hats and bags. You'll find the dresses, bags, and hats in New York, at De Pinna, or in the cities that are listed on page 17







Surr No. 7419: For those who look their best in clothes built on straight and narrow lines. The skirt is gored, but it hangs as slim as your favourite golf skirt. Both the fitted jacket, with its high, notched collar, and the skirt have lapped-stitched seams. Designed for sizes 12 to 20; 30 to 38

Suit No. 7408: The collarless jacket—cut with the dash of a Regency dandy—will give you a new look this autumn. It buttons or ties, as you wish, over a skirt that's perfectly straight but for short pleats at the sides. This is "Easy-to-Make" and is designed for sizes 12 to 20; 30 to 38

FROCK No. 7430: The tunic-dress on a brand-new tack. There's a flare to the longish tunic; the buttons make it look like a suit; and those pockets, turned down like envelope flaps, are a new detail. This is an "Easy-to-Make" model, and it is designed for sizes 12 to 20; 30 to 38



# KID GLOVES REAPPEAR

• Once again, the tight kid gloves of pre-War days come into our lives. And with them, all those lovely gestures of pulling on snug, sleek gloves that accompanied parting conversations in the 1900's. Hermès of Paris is cutting these gloves, not to replace, but to supplement the bulky, comfortable suèdes that will still carry on for sports wear. He is cutting them short, in beautiful subtle colours that kid hasn't been dyed before—colours like fir-green, ochre, greyed pink (for evening), orange-brick. He is bordering them with contrasting bands; sewing them inside; and decorating their backs with stitching, all to make your hands look incredibly slim.





- Through the trellis at the top of the page, a pair of these Hermès gloves of fine kid, cut to follow the contours of the hand and decorated with tiny vents on the back. Worn with the gloves, a suit of blue-and-red nubbly striped tweed, a bright red blouse, and a blue felt hat that squares its crown and sharply turns up its sides all the way back to that impudent red cock feather. Bergdorf Goodman has everything
- On those fine hands at the upper right: Hermès' light navyblue kid gloves with red-banded wrists and red stitching outlining the slits on the back. Bergdorf Goodman imported them
- Left: Hermès lemon-yellow kid gloves, stitched up the backs and banded in black. They are imported by Bergdorf Goodman

# Bathe in Beauty and Vitality

Bubbles of live oxygen. A cloud of reviving foam. Beauty, vitality, lifting fragrance. This is Pasteurized Milk Bath, important new achievement by Helena Rubinstein. Source of deep needed refreshment to tired modern bodies.

Two thousand years ago, a Roman Empress, famous for her beauty, started the cult of the milk bath. And lovely women, ever since, have sought in milk baths, white softness for their bodies. Today Helena Rubinstein, with her intimate knowledge of every great European cure and spa, creates the milk bath of modern science — Pasteurized Milk Bath.

From fresh pasteurized milk, Helena Rubinstein has extracted its most beautifying element. And she has combined with it tonic minerals, to produce something far more important than a beauty bath. In Pasteurized Milk Bath, she achieves a bath possessing therapeutic value.

Steep yourself in Pasteurized Milk Bath. Relax, refresh your very being in it. The burden of weariness, fatigue is lifted from you. Your nerves are eased and comforted. You feel free. You rise from your bath cool, filled with fresh energy, wrapped in a lingering fragrance. Your skin has become soft and white. You are joyous,

exhilarated, radiant with a new loveliness.

Bathe in beauty and vitality! Bathe in Pasteurized Milk Bath. 1.50 (5 to 8 baths); 2.75 (10 to 16 baths).

#### before you face the sun

—smooth Sun-Tonic\* over your shoulders, arms, legs, back, to shield you against burning and encourage a chic coffee-and-cream tan. Sun-Tonic is a most flattering make-up base, too, with Helena Rubinstein's Mauresque or Terra Cotta Powder, Chinese Red Rouge and Lipstick and a dash of Blue-Green Persian Mascara and Eye Shadow. Make-Up, 1.00 to 5.00. Sun-Tonic, 1.00, 1.50, 2.75.

#### accessories to smart bathing

Body Sachet — New! Original! Concentrated perfumed powder for the body. Gardenia, Lilac, Carnation. 1.00.

Savon d'Herbes — New complexion and bath soap containing beneficial beautifying herbal juices. Gardenia, Lilac, Rose. Box of three cakes, 1.40. Large size, 2.00. Enchanté Bath Essence — Invigorating! The fragrance lingers. 1.00, 2.00, 3.50. Enchanté Eau de Cologne—Crisp, haunting fragrance. Exhilarating. 1.50.

Preparations available at the Helena Rubinstein Salons and all smart stores.

## PASTEURIZED MILK BATH\*

by helena rubinstein

8 East 57th Street, New York

\*Reg. Applied for

SALONS IN: PARIS

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#### BONWIT TELLER



backbone of any wardrobe, suit-and-topcoat of warm, lightweight camel's hair de luxe. In the new continental buff shade as well as a rich natural color. Campus, travel and football topcoat over a well-cut two-piece suit. Both the coat and jacket are lined throughout with luxurious Duchess.☆ The outfit, 69.75

Town and Country Shop, Second Floor

DUCHESS, the superior quality lining that will last as long as this long-lived Safari ensemble.

DISCOVERIES IN BEAUTY



AUGUST is a holiday month, and burning questions still inundate our desk. We thought we had settled everything by now, but since people still ask for things to encourage tan, to prevent sunburn, to cure sunburn once it is acquired—here are new answers. As a matter of fact, supplying them is a pleasure, because sun-tan things have never been better.

For example, the Richard Hudnut Sun Tan Oil serves a double purpose in life. Not only does it help to filter out the harmful, burning rays of the sun, but it also contains an anæsthetic ingredient that dulls the pain of sunburn. Also the Hudnut oil is an excellent emollient, so, when you put it on both before and after sunning, you take care of everything.

- The Stanco Company has a beneficent preparation, Suneze, which is meant only to relieve sunburn or windburn, not to prevent it. Naturally, you, after all our counsels, are not going to permit yourself to become burned, but maybe some unwary guest will, and then you will know what we mean by beneficent. For Suneze descends on a blazing skin like an ice-pack on a throbbing brow. It draws out the fire in a way you won't believe, and if the burn starts up again, more Suneze calms it down.
- Delettrez Suntan Cream is an emulsion, which softens your skin while it protects it from the burning rays. Even a sensitive skin couldn't get dry when it is coated with this cream. It isn't oily, but it leaves the skin moist and is a good foundation for make-up. Also, it is soothing when your face has al-

- ready been dried by the sun and the wind. The Delettrez preparations are in many leading stores, but, if you don't find them in your vicinity, write us, and we will tell you where to look.
- Chryson has new sun-tan twins—a Sun Guard Cream that is soft and smooth on your skin, and a clear amber coloured oil that lends a faint healthy tone during the process of acquiring your own colour. These come in the handsome flasks that are typical of the Chryson things. You can get them at Bonwit Teller, in New York.
- Skol is a transparent liquid sunburn preventive, which originated in the Alps and which has received a medal of merit from the International Congress of Dermatologists. It is entirely invisible, with or without makeup, and hardy sportsmen swear by its virtues. You can find Skol at Saks-Fifth Avenue in New York, as well as in fourteen countries in Europe.
- After summer becomes midsummer, there is a certain change in the pulse of beauty. Rich creams and oils are dipped into less frequently. Powder foundations are lighter. Perfumes, even eternal favourites, often wait in their atomizers for evening use. Eaux de Cologne, eaux de toilette come breezing into their own. We have always had a feeling, often expressed in print, that the ultimate use of eaux de Cologne and toilette is an unexplored art. These lovely, cooling liquids should not, to our mind, be used in the same way as perfume. They should, rather, be dashed lavishly into a lukewarm tub in summer; (Continued on page 82)

FIFTH AVENUE AT FIFTY-SIXTH STREET . NEW YORK

## PRIMROSE HOUSE PRESENTS



## DRY SKIN MIXTURE

Hes most famous salon formula

For years we have been using this truly wonderful cream in our Salon. And the things it does for thin, dry, thirsty skins are simply marvelous. A few applications and the skin looks entirely different. Gone is all feeling of tightness. The skin becomes soft, smooth, pliable. It takes on the lustre and life and healthy glow of youth.

Salon clients have spread the word of the effectiveness of our Dry Skin Mixture. Today we receive orders for it from all over the country and from abroad. So we have decided to place it on sale at the better stores.

Dry Skin Mixture is evolved on an entirely new principle. It is a blend of four valuable oils never before combined in one cream. It is almost instantly absorbed.

But it never leaves a hint of greasy residue for it is made with practically no base at all. That is what makes it so light, able to refresh thirsty skins so swiftly—why its texture is so pleasant, so different from anything you have ever applied to your face.

If yours is the kind of skin that cannot stand heavy, greasy creams, you will find Dry Skin Mixture the perfect solution.

Dry skin is modern woman's greatest beauty problem. At least eight women in every ten suffer from it. We earnestly recommend that you try our Dry Skin Mixture. Its results will truly amaze you. It costs only \$3.00. Primrose House, 595 Fifth Avenue, New York City.

Minnose Touse "Here Dwells Youth"

# Were PAINTED LIPS a Flapper Fashion? TIMES CHANGE ... AND LIPSTICK STYLES CHANGE WITH THEM . . . THE VOGUE IS FOR NATURALNESS TODAY ...

 Study the smartest women at any gathering. See how lipstick styles are changing! Gaudy, painted lips are almost completely out of the picture. Naturalness is definitely in vogue.

And that explains why Tangee is so increasingly popular. For Tangee is that unique lipstick with the magic color-change principle that brings out your own natural coloring. It never coats or coarsens your lips...it can't give you that "painted look" because it isn't paint. Instead Tangee lends your lips a soft, blush-rose tint that makes your lips look more youthful...makes you more alluring.

Try Tangee. Made with a special cream base, Tangee soothes and softens your lips. Never comes off on handkerchiefs or cigarettes. It stays on for hours. There are two sizes... 39c and \$1.10.

• BEWARE OF SUBSTITUTES ... Don't let a sharp sales person switch you to an imitation ... there is only one Tangee. But when buying, ask for TANGEE NATURAL. There's another shade called Tangee Theatrical. It's intended only for those who insist on vivid coloring and for professional use. THE GEORGE W. LUFT COMPANY, NEW YORK



#### DISCOVERIES IN BEAUTY



Prince Matchabelli's new dusting powder is in this gold-circled white box

(Continued from page 80) patted over "Gardenia" dusting powder, in its yourself after a shower; sprayed on while you are dressing.

Lucien Lelong's newest is even called Cooling Cologne, or Eau de Cologne Glacé. It looks cool as an iced drink, and it is refreshing just to sniff when the bottle is uncorked. When you use it, you feel as though a snowy fragrance had settled about you, and the heat seems to lessen automatically. It is Lelong's idea that Cooling Cologne is a boon to any one who has to spend midsummer hours in an office. And it is our idea that this is the perfect small gift for a week-end hostess.

- Then, Corday has given a special thought to gentlemen along this line and has produced an Eau de Cologne Pour Monsieur that has a breezy, fresh scent that a man will be glad to claim as his own. This has the lift that all of these liquids possess, and it makes a fine after-shave lotion. Eau de Cologne Pour Monsieur is new, so your gentleman may not have discovered it for himself, but, if you present him with a bottle, you will find him splashing it about lavishly and calling for more.
- Houbigant's "Gardenia" has also blossomed in eau de toilette, a beautifully true fragrance, despite its crisp, light quality. And there is a companion-piece to the eau de toilette in the

handsome shiny black box with the white flower silhouetted against it.

- Pinaud's contribution to summer bracers is a group of new floral eaux de Cologne: gardenia, lilac, jasmin, or sweet-pea, merged into the chill fragrance of cologne. The bottles are pint and half-pint size, and give you the pleasant feeling that you can use all you want without being extravagant.
- It's all very well (and good!) to let the sun beat down on your head and the wind blow through your hair-so the Parker Herbex people say-if your hair is properly prepared for the onslaught. By preparing properly, they mean spraying the hair each day before exposure with their Number 3 Conditioner, followed by an application of the Herbex Hair Cream to the scalp, and a light massage. This combination of events turns the trick. The tonic has a softening, suppling influence on the hair: the cream helps to clear the scalp of dust and flaking particles that choke the pores, and also whips up the circulation. The result is that your hair is protected, in one of the most effective ways we've run across, against becoming bleached and brittle and dry as straw.

You can get the Parker Herbex things in the better salons throughout the country.



A gay raffia set is an inspiration for the weekend gift to country hostesses; Bonwit Teller

#### BAR HARBOR

(Continued from page 47) twenty-five million cars by an umbilical cord of concrete.

Beside the roads, every once in a while, are little wooden arrows. They point toward paths up the mountains. Along the level, before one reaches the mountains, the paths are smooth and straight, and one may sometimes meet ladies in white flannels taking little walks with little steps. Sometimes the paths become memorials in stone and shoot up the mountains too steeply for the ladies in white flannels, too much like a staircase for genuine walkers.

The mountains, though spider-webbed with careful trails, are almost deserted. On their wild, slabby tops, one can rest in the sun and solitude, and look far, far down on the harbor and its eternal battleship, the bar, the crawling automobiles taking people to an afternoon cocktail, the little white triangles that are sailboats racing on the bay, the green mat of the golf course, where the natives are allowed to play once or twice a week, the tiny squares of the tennis-courts at the Swimming Club, where the natives are not allowed to come at all, the bits of roof that are the streets of the town, where the natives are allowed to do business to their hearts' desire.

One or two of the mountains have been conquered by the inexorable sweeping curves of newly-made roads, along which cars by hundreds can reach solitude without ever shifting into second gear. There are other roads for carriages and horses only, which are almost never to be seen there. This is a national park, and beauty must be opened up to a stream-lined, practically legless nation, even if the openings make the mountains look as if they had cut themselves while shaving in the dark.

#### BY THE WATERS

From some points, though, one sees neither clubs nor roads, but only the rumpled map of Maine, the infinite wild weddings of sea-scarred rock and wrinkled sea, and, near-by, a lesser ocean of little mountains with trees kept low by great blue winds that smell of the North.

There are lakes here and there in the mountains, and sudden pools in sunny corners of the rocks, where it is pleasant to swim, and not always unpleasant to learn, long afterwards, that one has swum in the private watersupply of a partner in Morgan Drexel or the majority stockholder of the Girard Trust Company.

These lakes being sacred to eventual ice-cubes or warm baths in the houses of their owners, and the ocean being cruelly cold, one swims at the Swimming Club, or Pool, which is full of salt water at seventy degrees, and further cheered by an imported band on contract, which plays from a balcony. Up to noon, a gang of children splashes about, under the guidance of an instructor, About noon, the community arrives. Most of its members do not swim, but sit about under great umbrellas, which preserve their starched collars and their costly complexions from the sun, Here, not in the Pool, but on its banks, can one learn, better than any place I know of, what life must have been like in about 1895.

A few yards from the Swimming Pool is a mean street where smudgy, barefoot children play with matches in the mud, and next door to the Pool is a dingy steam laundry for the summer crop of hard collars and boiled shirts.

But some of these activities of the lower orders are hidden from those who come in and out of the club by the cars parked in the space between. Limousines, with the tires painted white and a chauffeur reading a tabloid at the wheel. Italian racing-cars like blue metal beetles. Old family tourings of noble vintage and fastidious brass. Yellow roadsters with nickel search-lights. Neat, new, open Fords with monograms on the doors. The cars of the older generation, dark and stuffy like a funeral parlour.

#### THE NAVY ARRIVES

All through August, parties, parties. Lunches on lawns, with table-cloths flapping into the Lobster Newburg. Dances for the younger people at night, with bands brought up from New York booping to the rounded shapes of the mountains in the moonlight. The telephone rings and rings from one end of Bar Harbor to the other in the search for extra men. Until the Navy comes, when there are suddenly too many men. Strange American and British officers. with stripes on their sleeves and tanned faces, and a conversation that never changes from season to season, "O, yes, we like to call at Bar Harbor, rather" . . . "No, Madam, she's a destroyer, not a gunboat." . . . "It's been most enjoyable, Mrs. Blank, but our tender is waiting . . ." In the town are gobs. Their trousers flap in pairs as they saunter through the streets, under the watchful eye of the shore police, looking for something that isn't always easy to find. And on the streets one can see, once in a while, a girl with a white face and hard eyes whom one hadn't seen there before.

In the rush of the season, duty is intertwined with pleasure. Sometimes, there is more duty in it than pleasure, and the colonists groan and complain that they haven't been home four nights in the whole summer. A curious phenomenon has developed from this feeling of pressure. Many of the colonists have built, a dozen miles away on quiet inlets of the island, camps, where they go away for a week-end of rest, recovery, and seclusion. They come up here all the way from the city to the bosom of Nature, but something forces them to lead the same busy life of pleasure that they do in town. Hence the weekend camps. The camps are often gay, too. There are parties there, also. In time, I expect to see other remoter camps built, in which they can flee from the increasingly arduous social life of the first camps. The way to Nature is painfully long and slow.

After Labor Day, it's all over. A few stay until October, when hammers are heard boarding up windows; a very few stay beyond then for the loveliest time of all, the hazy, warm days and sharp nights black with stars.

When every one has gone, the natives begin to think of Florida, begin once more to call the evening meal supper, instead of dinner.



• You will major in fashion if you salute Fall in this original Lampl Kravene creation. Softened by boutonnieres that snap on or off, it rings a new note on a classic English theme for business, travel or school. Select with Autumn foresight from our brilliant advanced Fall collection. There are many to choose from at your favorite store.

Emicly Shops NEW YORK • BOSTON • WASHINGTON
FAMOUS-BARR CO., St. Louis • T. S. MARTIN CO., Sioux City • B. FORMAN CO.,
Rochester • GEO. B. PECK CO., Konsos City • STUARTS, Milwaukee • B. PECK CO.,
Lewiston • YOUNKER BROTHERS, INC., Des Moines • THE REGEN-WEBER CO., Zanesville
THE FASHION, Columbus.

LAMPL KNITWEAR COMPANY . CLEVELAND, OHIO



Here are the ideal pick-ups to lift you out of that end-of-the-season slump. Fall colors from the bright plumage of birds...vastly becoming styles... details that mark them definitely new fall frocks. Made of Nelda Crepe, the fine quality crepe of Enka rayon-your assurance of satisfactory wear and successful washability. Just try one on! FASE OF A FABRIC

- ★ left. Exclusive Candy-Box print. Felt flowers in blended colors strike a new note in trimming. Hummingbird Green, Grosbeak Wine, Raven Black, Swallow Blue. 16 to 44. \$5.95
- \* center. William Tell's apples form this exclusive print. The frilly jabot is a wily bit of femininity to be worn high or low. The sleeves are fashion wise in their below-the-elbow length. Swallow Blue, Thrush Brown, Hummingbird Green, Raven Black. 14 to 44. \$5.95
- \* right. The tiny Parakeets in this print preen for us exclusively. Twotoned flower rosettes at the neck and soft puffing down the front. Swallow Blue, Hummingbird Green, Wren Rust. 14 to 42. \$5.95



#### McCUTCHEON'S

NEW YORK

#### MARSHALL FIELD & CO. CHICAGO

The Wm. Hengerer Co Buffalo	Brown-Dunkin
Bullock's Los Angeles	McEwen-Halliburton Co Oklahoma City
Hirshfield's Long Beach, Calif.	Perkins-Timberlake Co Wichita Falls
Gladding's Providence	The New Jelleff's Washington
Herzberg's Omaha	Polsky's Akron

And 1800 other leading stores and shops throughout the country

# TRACKS DOWN WINNERS



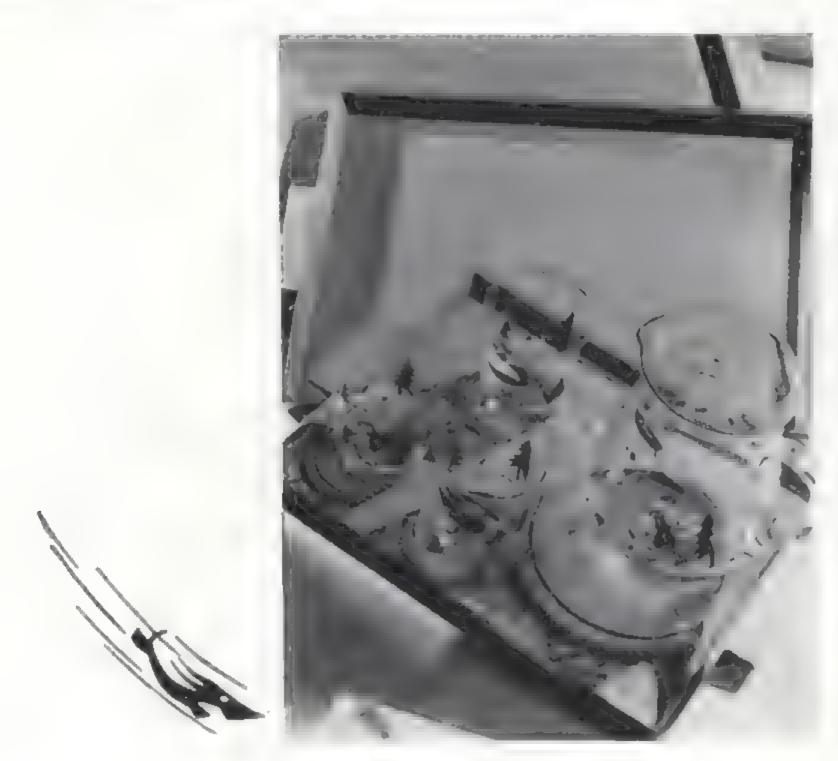
• At this time of year, feminine guests at country-house dinnerparties may be wearing anything from slacks to satin, milling around a hostess in one of those stylized and timeless hostess gowns that strike a balance between the casual and the formal. Wynne-Farrelly (20 East Sixty-Seventh Street) has a flair for designing this kind of dress. Above is one of Chinese damask; blouse top in brilliant blue, voluminous skirt in lacquer-red. (Around \$85.) A very individual one is of candy-striped cotton, full-skirted, with a Dutch peasant top. Another, of green damask, will make you look like a portrait of your great-grandmother.



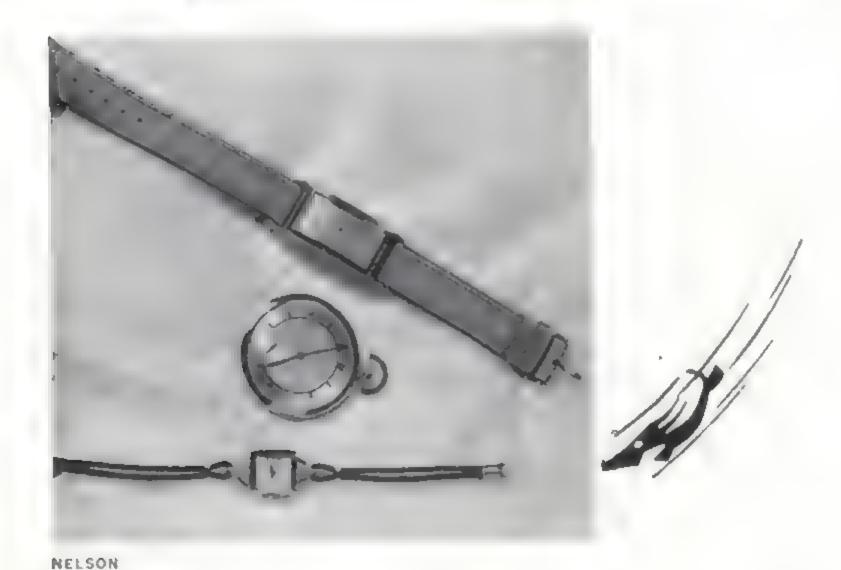


- If the past has been peppered with so many visits to Andrew Geller in search of shoes that your footsteps take you there automatically, you'll now be obliged to recondition your reflexes. For Andrew Geller has moved a block up-town, to 537 Fifth Avenue. An extremely modern, air-cooled showroom now houses the shoes—all brand-new. So new, in fact, that, to give in this issue an idea of the styles, I snatched a shoe from the bootmaker's last. See it above: trim dark green suède, piped in brown.
- Some time ago, I mentioned a new air-conditioned material, and sufferers from the heat were after it like hounds in full cry. So here's a reminder that Peck and Peck has a classic shirtwaist dress of air-conditioned broadcloth shirting. It's a man's shirting, in tiny blue, red, or lilac stripes. (Under \$13.) In the finishing of the material, all the fibre and lint are removed, the cotton shrunk, and not a trace of fuzz remains to impede the free passage of fresh air. Naturally, the finish is permanent.

- Shake the sand from your shoes and yourself from summer lethargy, and visit S. L. Molot, 21 East Fifty-Sixth Street. His mink coats, the skins for which he himself buys in Canada, are his particular pride. During August, he'll make a mink swagger coat for around \$1,050—but it'll be more if you wait until September. The new wrist-length box-coat Mr. Molot is making of Persian lamb for about \$450, or caracal, about \$425; if it's a Persian lamb cape you want, with broad shoulders and a small military collar—from about \$225. But remember these are August prices.
- After a pleasant week-end, it's nice to put jam on your bread-and-butter letter, and to send a present along with it. For instance, the cork-and-hazelwood trays, photographed below. (In three sizes, from about \$6 each; Rena Rosenthal.) The glasses and pitcher are an Austrian fantasy, hand-painted with gaily coloured figures. (Imported by Orlik; six glasses and pitcher, under \$29.) And Carole Stupell has a salad bowl of dark Oregon myrtle, a wood that grows only in the Holy Land and on the Pacific. (Under \$12; servers, about \$3.50.) Also from Carole Stupell, and also unusual: a zebrawood cheese-board. (About \$8.50.)



• If mourning clothes are your problem at the moment, and you are anxious to know what is being worn, Arthur Mullen (6 East Fifty-Third Street) is some one who can give you any advice you may need. Mr. Mullen specializes in black and white dresses (and in everything else that you need when in mourning) and has a reputation as an authority on all the fine points of mourning convention that has stood the test of many years.



• Whatever the motive for keeping an eye on the time, it's watches with a reputation for absolute precision that win the day. Hence the photograph of Gruen watches, above: the man's wrist-watch is the Curvex; the movement is curved in the case, and the case is curved to the wrist. Below is a man's pocket-watch, of rustless steel, with a modern dial. And last, and least in size, is a diamond-studded square gold wrist-watch. (Under \$88.) Altman has these.



# BELAIRE ROXBURY

are two of the smart Knowlton Hats for Fall. Knowlton offers a dazzling variety of exclusive shapes, from the gay-and-rakish to the quiet-and-lovely, in every style and color your new costume will demand. You can be certain you will find the hat you seek without any tiresome compromise between purse and fashion. For more than a century Knowlton has been synonymous with quality. Knowlton Hats for ladies sell at three dollars and upwards at smart shops everywhere.

WISE LADY: Here in the very hourglass of fashion



#### "FOR PROFESSIONAL SERVICES"

(Continued from page 53) mind and soul—the fundamental You—there remains nobody for him to send you on to, except possibly God.

Psychiatrists are fascinating mentall and lean and modish, and a little tired around the eyes. Some people wonder that they are not even more tired than they seem to be, because Transference—the part of the treatment which is most fun for the patient -must really be hell on a popular psychiatrist with a lot of women patients. Transference is the process of diverting the patient's emotional preoccupation from herself to the doctor; to put it more simply, she "falls in love" with the psychiatrist and goes around worrying about that to the exclusion of all her other symptoms. A psychiatrist has to do considerable private juggling of his patients to prevent all of them from arriving at the stage of transference at the same time, or he would scarcely have time to breathe.

#### JUST FANTASY

With the exception of obstetricians, psychiatrists are the greatest little helpers of all in transforming a tiresome malaise into a pleasant relief from responsibility, in prolonging the relief into a measured interlude that any woman might be happy to remember. The ailments that a psychiatrist sets out to alleviate are generally the kind that can go on indefinitely while the patient is walking around, apparently as spry as anything, but inwardly convinced (a) that the walls are going to fall in on her, (b) that if she has to enter a subway station she will jump in front of the train, or (c) that, no matter what anyhody does for her, there is scarcely a chance that she will not die before the next sixty seconds have passed. Therefore, the psychiatrist's treatment can be unhurried and soothing; in fact, it can go on for years before he is obliged to get down to brass tacks and convince his patient that nobody can cure her except herself. (Remember. this article does not set itself up to be scientific; it is one woman's reaction and, as such, is wholly accurate.)

I know a woman, recently recovered from a series of surgical operations. who confessed to her psychiatrist that she couldn't, simply could not, cross a street. Whenever she was obliged to cross Fifth Avenue at Fiftieth Street. for instance, she had to stand several minutes looking at the window-displays in Saks-Fifth Avenue, just to give herself time to summon the courage that would get her to the edge of the sidewalk. The crisis of her complaint was that, every time she finally faced the curb, she was astonished and once more unnerved to find the window of Saks-Fifth Avenue still in front of her. Limousines, taxis, and buses were (to her) rolling along briskly behind plateglass and through a distinct assortment of beach wear and children's clothes. and the traffic cop, she said, seemed to have acquired an auburn coiffure and to be standing with one hand on his hip. (This hallucination, which may sound comical to the normal reader. is on record in a doctor's office.) The psychiatrist lit a cigarette for her, placed a bracing hand upon her shoulder, and advised her to expect it, to

laugh at it, to let herself be entertained by this private fantasy.

When she came to him, a week or so later, and said, with a few tears, that she seemed to be walking either up-hill or down-hill all the time when other people insisted that she was on level ground, he dried her eyes with his own handkerchief (monogrammed) and pointed out that that symptom could be made amusing, could be laughed off, too.

Well, her treatment ended in her being so entertained by her two peculiarities that it soon became impossible for any of her friends to walk two blocks with her. Passing the Public Library, she would remind her companion that she knew she was walking up-hill, no matter what anybody else thought; and she went into spasms of secret laughter every time she stood on a curb. Everybody thought she was a little strange, but she was definitely not crazy in any other aspect of her life, and she did-eventually-recover from both her hallucinations. She walked along streets and crossed them just like anybody else, but a good many people thought that a certain quality of cheer went out of her life then.

Your friends may forget all those things you told them about what the psychiatrist said to you, and what you said to him; but the psychiatrist never forgets them, and neither (privately) do you. He is yours forever, and you are his. Even if you leave him for the surgeon who takes your appendix out, or whatever, you are likely to wake from ether or delirium to find your psychiatrist beside you, brooding and waiting for your next reaction.

#### off, boctor

The obstetrician, on the other hand, belongs to you only for a little while, but the obstetrician has a harder time emotionally, in some ways, than the psychiatrist, because he gets more transference than he can handle without even asking for it. I suppose no woman ever had a baby without feeling a faint yearning for her doctor afterward. He and she know all about what she has Been Through, and all about the baby, and, in the shining intimacy of this shared knowledge, the patient's husband becomes, to her, a loutish figure who appears at intervals in the doorway holding irrelevant flowers in his hand. Nurses will tell you that a young mother demands her hand-mirror, lipstick, powder, comb. and bed-jacket ("No, not that onethe blue one with the velvet bows") far more insistently before the doctor's visit than before the general visitinghour; and there is one case on record of a patient who, before the sound of the obstetrician's first whack on the baby's bottom had died away, was heard asking plaintively, "Doctor, is it a boy or a girl, and won't you kiss me just once?"

Practically no pleasure may be expected by patients of the surgeon, the nose-and-throat specialist, the oculist, or the dentist, no matter how vital their services are. These men are forever allied with physical rather than with psychological crises, and it may be for that reason that (I have heard) they lead comparatively peaceful lives.

#### FOR MERCY'S SAKE

(Continued from page 42) Where the money is to come from, no one knows. But the work will be done largely by the growing national army of volunteers, drawn from the so-called "leisured" class of American women who do their cheque-signing after hours. Times have changed.

Take the Junior Leagues, for example, which now have nearly twenty-eight thousand member workers in this unpaid army, many with social agencies all over the country. Five years ago, those agencies, seeing Leaguers as social butterflies, wouldn't give them desk room.

No concessions are made to the Leaguer to-day. She is admitted to active membership only upon completion of courses of study and field-work, and failure to pass an examination that even professional social workers consider rigid excludes her even from provisional membership.

But the Junior League claims no monopoly in effective volunteer work. Many other women's organizations throughout the nation are making equally practical contributions to their communities. Increasingly effective help is being given by American women independently of organizations—help, not extended thoughtlessly or sentimentally, but carefully directed to meet specific community needs.

Not in years has there been such need for taking stock of community demands and resources. For Uncle Sam has turned back to the states and municipalities most of the responsibility for the country's unemployed, the sick, the handicapped, the needy aged, and the unprotected young. The Security Act, looking to the protection eventually of these unfortunates, authorizes federal grants to states that legislate and spend for "social security" on prescribed federal lines. But many states object to certain of those lines, thinking them inappropriate or extreme in ensemble or detail. And, feeling that November may bring definite changes in the federal mode and manner of meeting need, they are withholding commitments until after election. Even in states that are cooperating with the present federal program, no appreciable additional benefit will accrue before 1938, and the full measure of "security" will reach no one before 1942.

Meantime, the strain on private purse-strings will vary from city to city and state to state, and, no matter what November brings, that strain will increase before it diminishes. What are the prospective demands in your community? The following questions may help you to judge:

WORK RELIEF: The federal government pledged itself to provide work for 3,500,000 unemployed until last June. Since then, it has ordered the number shrunk. Two and a quarter million are on local relief, which has shrunk also—to the vanishing-point in New Jersey and elsewhere.

Can industry take up this "shrinkage" in your community by employing more people? If not, what further part will private charity have to play?

THE UNFIT: The federal government looks to the states and municipalities

to provide for those needy formerly aided by local poor relief, but maintained in 1935 by direct relief.

Is your state and municipality able to carry this load?

UNEMPLOYMENT COMPENSATION: The Security Act put a tax on pay-rolls, the receipts to be used for federal grants to states that adopt unemployment compensation laws. Seven classifications of labour, including farm and domestic workers, are excluded from the limited benefits that will be paid to the unemployed, beginning two years hence.

Very few states have unemployment compensation laws. Is one proposed in yours? What proportion of workers in your region would benefit from one? Does your community realize that unemployment compensation will not help any unemployed before 1938?

OLD-AGE ASSISTANCE: The needy aged formerly depended largely on direct relief. Now, they are a charge on state and community. The Security Act seeks to pension them, and the federal government will aid states setting up funds for this purpose. Twenty-four have done so. Has yours?

OLD-AGE BENEFITS: Federal taxes on both pay-rolls and wages will be levied beginning January, 1937, the proceeds to pile up until 1942, when old-age benefits will be paid those workers from whose pay a tax has been deducted and who have reached the age of sixty-five.

Does your community realize the future relief offered by this legislation to the private purse? Does it realize that the law will relieve no one until 1942?

DEPENDENT SICK: Under work relief, the man idle, absent on account of illness, gets neither pay nor medical aid. The department sick must look to local governments.

Will yours be able to bear this load?

NEEDY CHILDREN: During the depression, needy children gravitated, with their parents, to direct relief rolls. The government has put this load on the states, but offers to meet part of the cost. Twenty-five million dollars is being distributed for this purpose.

Did your state get a share of this fund? Will your private child-helping agencies have to bear part of the load?

AID TO THE BLIND, as well as Maternal and Child Welfare, Vocational Rehabilitation, Public Health Work: The Security Act contemplates federal aid to states in developing all of these services.

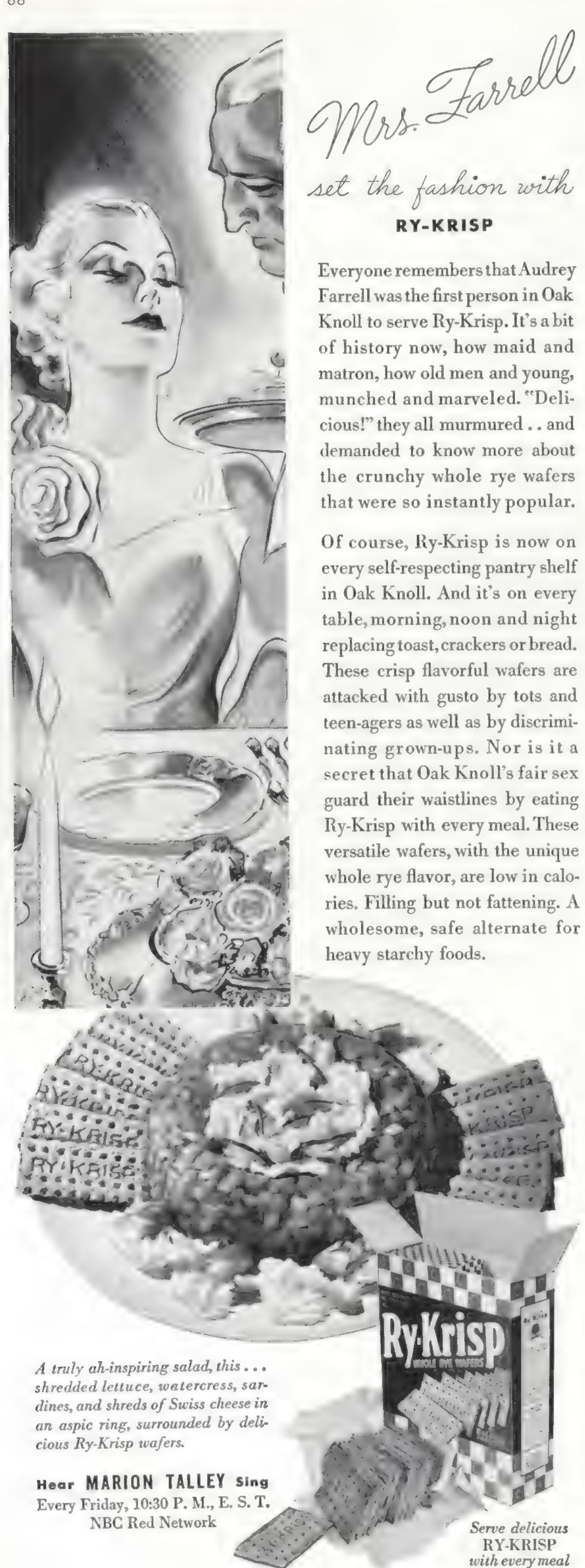
Will your community and your charity budget be helped by these grants?

PRIVATE SOCIAL WORK: Nothing the government is doing or planning lessens the need for the understanding work of the settlement, the vital contribution of church, hospital, and clinic, the devoted service of the family welfare agency, or the cheering word and generous help of the individual.

Will these meet the demand made upon them during these coming years while the country awaits the "more abundant life" that this legislation was designed to bring?

No question here, Madame. They will.





#### HORSE SENSE

(Continued from page 54) Before Mrs. Graham Fair Vanderbilt retired Sarazen, he had won some quarter of a million dollars. Hirsch trained Grey Lag, the horse that won almost everything in sight before she was sold to Harry Sinclair for fifty thousand dollars. He trained Morvich. At one time in his stables, half a dozen millionaires had horse-flesh valued conservatively at a little under a half-million dollars.

For years now, Mary Hirsch, who wagers shrewdly, has heard the legends of the great betting coups with which her father was connected. Of them all, the greatest is the story of Siderial, young, beautiful, unknown, who went to the post for her maiden race with all the Hirsch cash on her. Max not only trained her, he owned her. From thirty to one, he saw the odds go down to even money. When she followed the lead horse to the track, Hirsch was hocked for life. When she crossed the finishing line, she made him seven hundred thousand dollars richer. That sum, incidentally, is supposed to be the largest ever won on a single race by an individual. (During the year, about one billion dollars are bet on horse-racing in the United States.)

#### WONDER BOY

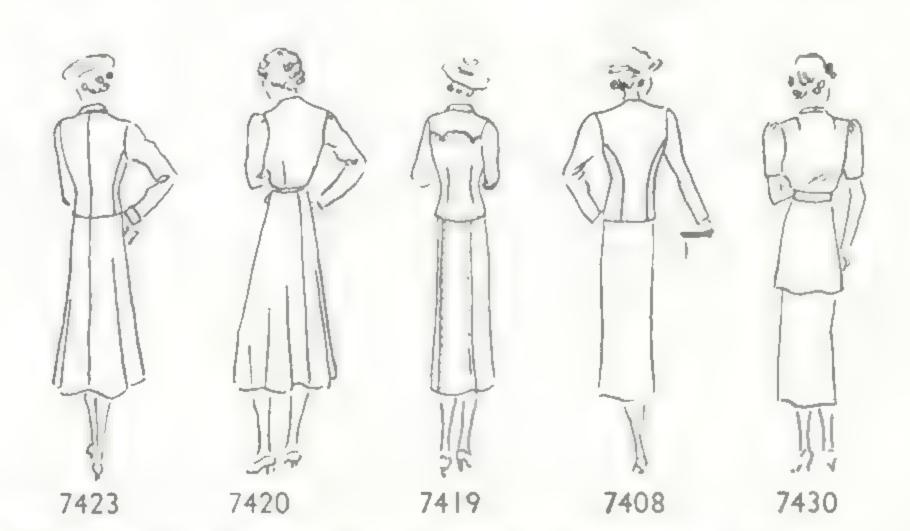
From her father, Mary learned about wagers, horses, and jockeys. For horse trainers are jockey trainers, as well. Every month, about fifty boys write to her, asking her to train them. The only boy, however, whom she has ever taken is eighteen-year-old, baby-faced Hanford. She took him when he was fifteen. Just as the other trainers do, she put him under contract to her, starting him off with twenty-five dollars a month, with board and room and clothes provided. Hanford lives at the stable cottage, eats his breakfast and lunch with her (she watches his diet), goes to bed

about nine o'clock, if he can stay awake that long. As the boys get older, their wages are increased to about fifty or sixty dollars a month, until they reach the top of one hundred dollars. If they never get worth more, they stop training, relax into exercise boys. While a boy is still in the apprentice stage, he must spend two years unable to race at all. Once his two-year period is over, he gets, in addition to his wages, twenty dollars every time he rides a winning mount, ten dollars for a losing mount.

#### PARTLY LUCK

Star jockeys, who show promise, go on until they get, from such stable owners as the Whitneys, the Wideners, the Vanderbilts, and the Woodwards, contract salaries ranging from seventy-five hundred to twelve thousand a year, with ten per cent. of the stable's winnings. Their luck, therefore, goes with the stable. When the Cornelius Vanderbilt Whitney stable several years ago won four hundred thousand dollars, two jockeys divided up forty thousand. The three years, 1927, 1928, and 1929, at the Payne Whitney stables yielded for the boys their share of over one million dollars. In four years, the C. V. Whitney stables won a little under one million and a half. Occasionally, an owner gives wildly. One such hysteric gave a boy sixteen thousand dollars for winning one race. If, however, the great jockeys, the Workmans, the Wrights, the Gilberts, the Couccis, lose, they get only ten dollars. When Wayne Wright won the hundred-thousand-dollar purse at Santa Anita last spring, it meant the difference to him between ten dollars and ten thousand dollars. For winning the Kentucky Derby (no one around the stables would dare call it Darby), Mary Hirsch gave her boy some fifty dollars and a chocolate malted milk.

#### DESIGNS FOR DRESSMAKING



These models, the Town Measures shown on pages 76 and 77, are designed for sizes: 7423, in 12 to 20, 30 to 40; 7420, in 12 to 20, 30 to 42; and 7419, 7408, 7430, in 12 to 20, 30 to 38

PATTERNS MAY BE PURCHASED FROM ANY SHOP SELLING VOGUE PATTERNS,
OR BY MAIL, POSTAGE PREPAID, FROM VOGUE PATTERN SERVICE, GREENWICH, CONNECTICUT; AND IN CANADA, AT 21 DUNDAS SQUARE,
TORONTO, ONTARIO, PRICES OF PATTERNS WILL BE FOUND ON PAGE 92.

#### WHAT NEXT?

(Continued from page 28) Schiaparelli's full-length changeable satin one. We'd hate to stake our lives on it, but it looks to us like a curved autumndeceptive curves, with a straight Directoire front.

And with the prospect of a season of private entertaining ahead, since big balls aren't exactly the tactful thing at the moment, we forecast that the August collections will be full of seductive hostess-gowns. We know for certain that Schiaparelli's head is full of ideas on this subject and nothing could be a better barometer.

From the fabric collections, we get quaint old-fashioned ideas; mohair designs, for instance, on soft woollen backgrounds, or velvet designs on chiffon. There are lots of rich Lyons velvets of which your grandmother would approve, and discreet, distinguished lamés with brocaded designs. Heavy silks and velvets shot with metal are big news at Ducharne's, and ribbed velvets and printed velvets are Bianchini's specialties. Looking over the whole field of fabrics, it looks as if something pretty shapely will have to be made in the way of clothes in order to do them justice.

As to colours, you can take our word for black-black combined with dull dark colours rather than bright; firgreen, for instance, or dark purply red. Both of these colours will also be good by themselves. Rodier and Meyer have a large range of wine colours taken from the wines of France, and Ducharne has a superb broadcloth in strange cherry-red and Chinese-red veiled in a haze of blueish hairs. For evening, it would take a clairvoyant to guess what colours will come out as favourites, but we are sure that gold is going to win over silver, and that metal threads are going to do their bit to liven the winter.

You can look forward to a radical change in coiffures, just as you have gotten your hair trained to a nice sleek side roll. Guillaume has opened up his new salon and is turning every client into a combination of a Directoire and Gay 'Nineties lady. He parts your hair horizontally in the middle and brings half of it forward in a turned-under pompadour and turns the other half under at the back of your neck. The sides roll up in two neat little puffs. If you want a radical change in your life, just try this.

#### THE READER WRITES

/E make no bones about it-we like praise and encouragement such as the interesting letter below from a reader gives us. And if more readers feel moved to write in and tell us how Vogue helps them, we'll feel even better. Criticisms, too, are in order, for instead of discouraging us, they're the best incentive we know to spur us on. Anyway, write to us!

Dear Vogue,

In one of your recent issues, you asked your subscribers to write a compliment or a criticism,

After pondering the matter over in my mind, I can find only one criticism, and, since you asked for it, here it isthere isn't enough space between your like to mention, yet, when they would front and back covers. Make Vogue fatter!

Seriously, you turn out quite a wonderful magazine. It is grossly unfair to say one department is more attractive or more useful than another; yet, being a woman, I want to render my deep appreciation of your column, "Discoveries in Beauty." There are so many and such utterly bewildering cosmetics on the market-some with extravagant claims to make one beautiful almost overnight. Vogue does not mention anything that is not tried and true and safe!

Also, I must mention Shop-Hound. She must be a regular detective for unearthing everything under the sun, and she is so very gracious about answering

inquiries. So often an item appears in the Shop-Hound department, and I'm going to remember it, and lo! when the time comes to look it up, my poor Vogue has gone a-visiting. A number of times I have written to your magazine asking where I might find this or that, and, in every instance, I have obtained the information with a promptness that is almost uncanny.

Your styles are in a class by themselves. My sister is much interested in them and also in Vogue's Pattern Book every time it breaks into print. I must confess that I am more absorbed in the reading matter of Vogue than in the actual styles.

There are many more points I should be all summed up, they would only repeat what I have just said.

Just one more word about your advertisements. They are the essence of everything desirable. The nicest-looking shoes I ever had were illustrated in your magazine in an advertisement. So often I have seen something in your pages and forthwith sallied forth to acquire it.

Vogue and I are old friends, so, with the freedom accorded to friends of long standing, I shall say, what would I ever do without you? Please don't ever leave me!

With the very best of all good wishes, I am,

Sincerely yours,

Miss K. E. R.





AMAZE AND AMUSE your audience with this newest continental surprise! Snap open the case and the cigarettes, each in its individual holder, stand erect in a serpentine whirl . . . Gold or silver finish or enamel in tailored colors, summer pastels, high shades with contrasting ends . . . In important stores.

VOLUPTÉ, INC. . 347 FIFTH AVENUE . NEW YORK

# REVILORIS (NAIL POLISH)

"G" \*Woman goes High Hat

And can you blame her for getting a bit "uppity"? She was first to discover that nail polish is not merely a cosmetic—it's a style accessory.

So she gads about hither and you interviewing stylists—color experts—leaders of fashion. She runs after men—gets their shade preferences.

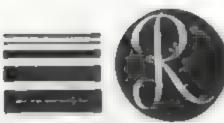
Thus Revlon is always first with harmonizing nail polish shades. Bimi and Sudan are Revlon's newest creations. They are style right. Cubana, Riviera, Chestnut and Sun Rose are other fashion favorites. Exclusive. Try them.

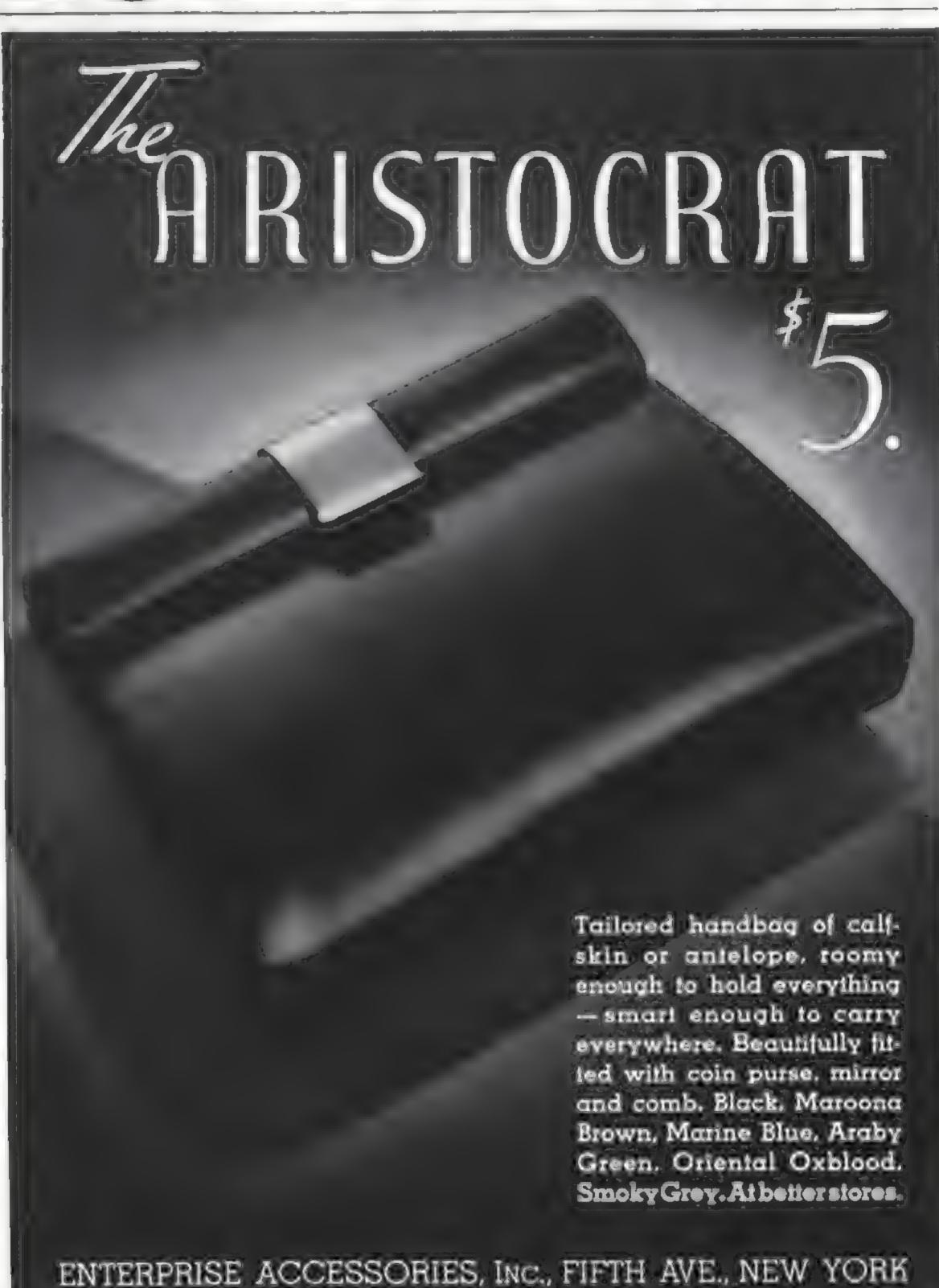
Revlon is sun-fast—retains its lustre and wears and wears.

\*Gadabout

REVLON NAIL ENAMEL CORPORATION

125 West 45th Street, New York City





#### MODERN MOTHERS

(Continued from page 66) "There is something so scientific and completely unattractive about two or three children accurately spaced. I like babies, and I like having them, and so I'm going to have them. If I have a lot, they'll sort of take care of one another, and they certainly won't be lonely, and they'll keep one another from getting selfish." It is to be added that this young woman practises piano four hours every day. Her children have an unbridled enthusiasm for their pretty mother, who kisses them when she pleases and with whom they have more fun than with anybody. She never gives them commands about trivial things, but when she does say, "Don't," they don't, because it means a lot to them.

She and her friends say that they regard their children as something to have a lot of fun with and not to agonize over. They think their older sisters made their children spoiled and demanding by taking the expression of their desires too seriously.

#### ENLIGHTENED SELFISHNESS

They believe that there is such a thing as enlightened selfishness about one's children. That is, they believe that while they have incurred a certain responsibility by bringing their offspring into the world, and that this responsibility entails seeing that these same offspring get off to a fair start in life, they, too, as parents, have a certain something coming to them in the way of fun to be gotten out of their little productions—they do not intend to sacrifice the enjoyment to be got out of playing with these human toys to any elaborate scientific theories.

In the same way, they have also discarded the one-time theory that children should get the best of everything -at the expense of their parents. Thus, they intend that their young shall get the best "advantages" compatible with their scale of income-and no better. They have no intention of bringing their posterity up to expect things handed to them on a platter by selfsacrificing parents-no champagne tastes on a heer income. These modern mothers will not supply their young hopefuls with fast cars, fat allowances, top-flight wardrobes, and other orchidaceous appurtenances if this means that the folks at home are to hobble about in sackcloth and year-before-last's Chevrolet. "They can have as good as we have, but no better," they say.

In defence of this stand, they declare that they are thereby giving their children a far better start in the world than if they were more what used to be called indulgent. They have too many friends of their own who were set up by their fond parents to a resplendent scale of living in college, only to emerge from these repositories of learning to find that they had absolutely no personal means of continuing such a scale on their own hook, in fact, had to accept twelve-dollar-a-week jobs if any at all, and suffered considerable from the resultant shock-something like jumping from an electric cabinet into the Labrador Current.

Their girls, these modern parents say, are going to be brought up to be able to earn a living, even if it is no more intoxicating a profession than

stenography. No falling into the arms of repulsive suitors from the sheer relief of an offer of legal support. No dabbling with "amusing jobs" in "shops." Fifteen years from now, their daughters are going to know how to do at least one thing and do it well by professional standards, so that they can compete honestly with applicants from all other walks of life and not romp off with the bacon by virtue of the glitter of their social position-provided that there is at that time such a thing as social position, something that our modern parents now under discussion profoundly doubt.

In the meantime, however, while such theories are plans for the future, the young mothers are having what seems to be a maximum of enjoyment out of their children—out of the very fact of having children. They arrange music lessons for them-and then enchant the small students by playing duets with them. They teach them tennis and swimming and riding and even golf, themselves, to the extreme satisfaction of both teacher and pupil. That they are no less passionately devoted mothers than their grandmothers were is perhaps conclusively proved by one "modern mother," who was giving her small daughter a lesson in horsemanship last autumn, when both horses shied and ran away. The daughter, aged eleven, was immediately thrown, and her mother; rather than he carried on, threw herself off her horse a few feet away from her child, breaking a collar-bone, but not so badly that she could not carry her daughter, who had cut her scalp badly, to the house and first-aid treatment.

#### A REMARKABLE MEAN

But such desperate remedies as this are something wisely held in reserve for desperate extremities. In the main, the generation growing up is being treated with a minimum of adulation, of fuss, of exaggerations of any kind. Perhaps it is not extreme to say that, of all generations, it is receiving the most sane consideration—consideration as a race of small, but not inconsiderable human beings, neither extravagantly nor negligently. They seem to he neither pampered nor suppressed a mean more remarkable of achievement than it may sound. They are, without a doubt, the light of their parents' eyes, and, without a doubt, they know it; but they also are being taught to know that this does not entitle them to get away with any form of murder. They seem to be running a large chance of growing up as nearly without harmful parental interference as it is possible to grow up—neither thinking that the world owes them a living nor that they are not as good as anybody else—as nearly as possible without inferiority or superiority complexes. So far in their progress, they may be observed as a lot of extremely nice children who stand on their own feet, are interested in a variety of things, and return consideration for consideration in a strikingly mature manner. To them, parents are amusing, exciting people who had better be obeyed.

And this is the posterity that, due to a desperately malign parental influence, was going to let the race down.

#### BASIC BEAUTY



• The girl at the left, with arms upraised and eyes down-cast, admires Kargère's milk-white crêpe de Chine night-gown; high-waisted, full-skirted, with a collar, ruffled and hand-tucked, that looks like a child's bertha



• The diaphanous georgette crêpe nightgown, patterned with flowers on a glacier-blue background, makes the girl on the right feel as cool as she looks. Valenciennes lace circles the neck and the sleeves. From Kargère



- The proud beauty at the left wears a white ninon slip and panties, edged with Valenciennes lace—filmy, exquisite, but sturdy. You'll find them at Bournefield
- She with hands clasped wears a camisole of pleated chiffon. Her crêpe de Chine petticoat and panties are edged with net, embroidered in a leafy and delicate design by cunning French fingers. Bournefield has all of these

#### OUR CANDIDATES FOR EARLY FALL



● We suggest you elect these new L'Aiglon Frocks for your early fall wardrobe. Their platform—to make you gayer and smarter without strain on your budget. A whole group of contenders in Seal Crepe—in both plain and dobby weaves—woven of Enka rayon—the quality flat crepe with a long successful record.

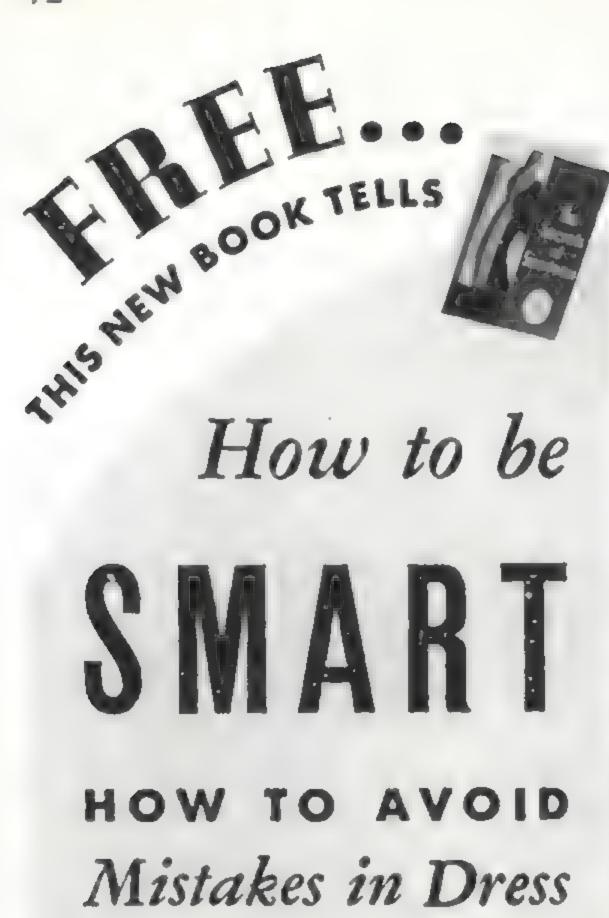


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John Shillito Co., Cincinnati
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Do you look the way you should in your clothes? Do others whisper about your appearance—flatteringly or critically? Are men eager for your company? You can be more attractive by mastering the Secrets of Smartness. Save yourself costly, even embarrassing mistakes. Join the inner circle of women who dominate through Smartness. The way is now made easy.

Let Alma Archer explain the successful method she has taught for years to her personal clients of society, stage and business.

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	me, without cost or obligation, "The tness" your Personal Style Test, a your Course.	

Name (Mrs., Miss).....

Address

City .... State ....

#### AT BENNINGTON

(Continued from page 72) In the academic building, there is an institution, also borrowed from New England village life—"The Store." A store it is. You can buy cigarettes there, or newspapers, or gum. People stop and talk, as if there were an iron stove and a cracker barrel. Girls sit around the tables and smoke and talk. A member of the department of English looks over themes, lassoing the writers of the themes to tell them what she thinks of their work. Two or three students confer on a "project." Others come from the library with books.

The intellectual life of Bennington follows rather the pattern and the inevitable discipline of a theatrical, literary, or artistic colony in New England, than the traditional courses of the college. There is no special list of requirements for entrance, but the girls are carefully chosen with a view to selecting those capable of

Instead of giving a girl marks, all the instructors and advisors write reports about her, telling just what she is doing, how she does it, and what her prospects are of becoming a real person according to Bennington standards. If she hasn't it in her to go ahead, she is advised not to return. But this does not mean that she is "flunked." There is usually a tactful

independent work.

#### FIELDS OF LEARNING

is accorded her special gifts.

suggestion about other courses else-

where, and a sympathetic appraisal

Instead of the courses in specific subjects offered in other colleges, there are four big introductory courses for beginners, offering introduction to the great major fields of learning-Art, Literature, Science, and Social Studies. This differs from other college courses in that history, mathematics, and languages are not classed as major departments of knowledge, and Art is raised to the level of the other forms of learning. This division of art is further notable because the Dance, which is usually just a plaything in the department of Physical Education, is raised to the level of Music and Painting. History, mathematics, and languages—those three great pivots of the usual academic course—are not, however, omitted. Language and mathematics courses are called tool courses. As for history, it enters into all the great fields of knowledge, and, whatever the student studies, there is much that she must learn in historical sequence from first-hand material. Hence, she learns historical method inevitably along with the main facts about human development.

Work is highly individual, but the day's schedule is orderly and strenuous. Some work is done in groups, especially in the tool subjects. Much is done in individual conference. This work goes on steadily from nine to one, each student having a systematic program, which may, however, be quite different from the program of another student. The afternoon is unscheduled. The hour after dinner is used for communal meetings, music and dance recitals, lecture discussions, dramatic productions, et cetera. Plans

for these voluntary evening meetings are made by the faculty and students jointly.

The members of the faculty are notably young. You are told, as a joke, that faculty members are to be retired at the age of forty-five. They are distinguished rather by the variety of their own contact with modern creative work in their fields and their own recognized achievement than by a long collection of academic degrees. The president is Dr. Robert D. Leigh, formerly professor of Government at Williams College. Irving Fineman, who won the Longmans-Green prize novel contest in 1930 with This Pure Young Man, teaches English, and so does the poet, Genevieve Taggard. Martha Hill is an instructor in dancing. Dr. George A. Lundberg, whose work in the social sciences is voluminous, is an instructor in that department. The creative work and outside cooperation in the intellectual life of our time are greatly stressed. On the way into the library, there is displayed the impressive current writing of the faculty. No one can fling at this faculty George Bernard Shaw's gibe: "Those who can, do. Those who can't, teach."

#### WINTER VACATION

A unique feature of the Bennington method is the long winter vacation (which is not time subtracted from the college year; on the contrary, the college year is stretched at both ends to include all of September and to run to the end of June). For two months, when the snow lies heaviest on the Vermont hills, the girls scatter, each in pursuit of knowledge and experience related to her main interests in college. Some read in libraries or write embryo books. Some go to Bermuda or Mexico on expeditions. Others hire themselves out as apprentices in business or helpers in social settlements. Each student is supposed to carry through a project agreed upon beforehand with her advisor. Students of science work in laboratories, hospitals, or clinics. The students of the dance work with Hanya Holm, and at the American School of the Ballet.

It follows from the location of Bennington and the type of students it draws that there is a lack of the social rules inherited by some colleges from a prim past. Girls may have cars at college if they wish. There are no problems about smoking or going to chapel. What would be good breeding anywhere is good breeding at Bennington. In the freedom of the mountain campus, there are none of those rules that prevail on city campuses with regard to clothes. Ski suits are an eminently sensible and good-looking garb there, and, in the winter, the girls wear them all day, looking very smart with their curly heads and brightly lacquered lips above their woolen ski suits. Those coming in from a session with the stage carpenter may even appear in blue denim overalls. As a result, these girls are not only easy, direct, and very much at home in the worldthey also seem unusually mature. Something one thinks of as "collegiate" has been left behind, along with "points," "credits," and "rules."

MARJORIE BARSTOW GREENBIE

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#### AT SARAH LAWRENCE

(Continued from page 73) They sign up to study Thomas Mann and spend half the time reading nineteenth-century German philosophy. They steel themselves for the struggle with Mill, Bentham, and other social philosophers, only to discover Margaret Mead, Freud, and Lenin on assignments.

The faculty proceeds on the assumption that, to the average student, any subject is dead until it is proved alive. That means tying up every course somehow with the present. Call the course Post-War German Literature, and students flock in. Give them Wassermann, Zweig, Mann, and then put over a few months of Goethe and Nietzsche, and they'll not only not kick, but read them and like them. Why should American History begin with the Revolution? Let students make a survey of the standards of living, industrial life, clubs, schools, and the social and racial groups of a nearby town. Let them see what America is, see the stuff that graphs and statistics are made of, and the problems that face a living community, before they dig back into the past of settled problems and resolved struggles. To get the girls excited about the laws that hold the solar system together, they are started off with a study of the radio, to show them the connection between radio tubes and atoms. The art student paints, carves, or sculptures as she pleases. Technical instruction in colour and design won't help her till she realizes the need herself. The faculty doesn't jam facts down throats; it makes the girls beg for them.

STUDENT FADS

Students do get interested. Fads for authors, theories, and composers, as well as for shorts and ski pants, sweep the college, Last year, Joyce and Spengler were the password. A few years ago, not to have read Dos Passos or Veblen was to be socially a misfit. Last spring, a glib quotation from Eddington, a stray reference to Relativity, sufficed to identify you, for all time, with the Brain Trust. Reputations are made for those who can hum, at the drop of a hat and on key, the second theme of the third movement of Brahms' Seventh. A lot of it is superficial, of course, but some of it sinks in. There is something about the atmosphere that the faculty creates that makes a student hate to seem a dope. Possibly because the faculty is so young. It's much more humiliating to have your stupidity shown up by a near-contemporary than by an octogenarian. When you are treated as an equal, it's impossible not to make some attempt to justify it. There's nothing pedantic about the faculty. And a paper returned with all the breaks departmentalized in the manner of The New Yorker is almost worth the struggle,

The faculty takes advantage of one another's abilities. When Joyce or Mann comes up in a Literature course, when Social Science students are discussing Fascism, the various authorities get together in the class and air

their conflicting interpretations. It's better than a circus and much more constructive. Often the Social Science and the Literature faculty, or members of the various branches of the Science department, collaborate on courses. This year, a survey course of contemporary thinkers - Darwin, Marx, Spengler, Freud, Dewey, and Einstein -recruited faculty from every department in college. Students, at times, are outnumbered and overpowered, but they're interested.

Another feature of Sarah Lawrence education is the inclusion of what other colleges consider extra-curricular activities as part of the regular course of a student. The newspaper is edited by Journalism students under the technical direction of Mr. John Bakeless. Dramatics students not only produce plays, but study voice, the technique of production, management, and stage and costume design under the direction of Mary Virginia Heinlein, aided by Mrs. Kate Lawson and others.

EMPHASIS ON THE SOCIAL

The choice of students follows the same plan as at Bennington. There is no specific list of requirements for entrance, but the documentation for each girl who is accepted is even more elaborate than at Bennington, with more emphasis on the students' social habits and proclivities. In response to the question; "Do you worry?" a typical answer is, "I never worry." Asked if she is inclined to take the lead in social matters or to hang back, one girl gives an answer typical of many: "I neither hang back nor put myself forward. I am just there!" Questioned about social rules, a typical mother is inclined to answer, "I have no reason to mistrust my daughter's judgment. Let her follow it!" These are apparently the daughters of privilege: secure, unruffled, poised without self-assertion, accepting without antagonism the laws of an orderly society.

The students look forward to active cooperation in the Junior League and to being useful members of the established social groups from which they have come and to which they expect to return. Their most intense personal interest seems to centre in the social problems that offer the greatest contrast to their own life-the life of the proletariat, revolutionary doctrines, plans for better housing.

As at Bennington, all students who can do so are expected to pay the full cost of their education. The personal allowance recommended by the college (including enough for plays, music. and other activities in New York, and all personal needs including travel) is \$35 a month. There is money for scholarships, and the greatest hope of the college is to increase the number of scholarships. The administration does not look forward to much increase in plant, preferring the enrolment to remain at two hundred and fifty. But the college objects to being "Just a rich girls' school."

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#### PRIVATE LIFE OF A SILVER FOX

(Continued from page 49) up by the slack of their fuzzy necks and transferred to safer quarters. The "safer" quarters are exactly and precisely the same as the ones the family has just vacated; but the harassed mother doesn't know that, and settles down for the season with a sigh of relief. (The Fromms know vixen psychology -they know everything about silver foxes—so they have provided another identical den-house, not only to humour her, but to ensure that she won't drag the puppies around outside and possibly injure them.) Varium et mutabile semper femina. . .

MR, AND MRS, FOX AT HOME

As for the puppies' father, he is quite unmoved by the vagaries of the wife of his bosom. He's used to it. The old song that says "The fox and his wife, they lived in great strife" does them a gross injustice. True, the fox and his wife may get on each other's nerves occasionally-what with not getting out much or being able to have people in of an evening—, but, on the whole, their married life is exemplary -quiet, domestic, monogamous, and decidedly comfortable, not to say luxurious. They lack for nothing, save that, to quote the second line of the song, "They never ate mustard in all their whole life." But they eat practically everything else-beef, horsemeat, carrots, pease, tomatoes, lettuce, cereal, bread, liver, kelp, and cod-liver oil, all carefully balanced and proportioned. In fact, their diurnal meal contains all the vitamines from A to E, which is considerably better than their ancestors used to fare in the forest primeval; Great-Uncle Reynard and Great-Aunt Trixie had to get along on occasional rabbits and game-birds in winter, and mice, berries, leaves, even insects, in summer. And like it.

Thus tranquilly they live, untouched by the storms of life, untroubled by rent, taxes, the high cost of everything. or school bills for the children-of whom they have three or four every year. With the fox and his vixen, as with anybody else, the length of their married life is a direct index of its success; but (and here the parallel completely breaks down) their success is determined by the quality of their offspring. If their puppies hadn't been perfect specimens, a credit to their parents and their pedigree, the parents would have been replaced with another couple after their first season, instead of continuing to raise young hopefuls for the customary six years. Anyway, their present litter does them proud.

When human hands do come into our puppy's life, it is to perform the painful, but necessary duty of administering worm-pills. After that, the family is again left in peace, except when its domicile is being dusted with flea-powder, and our hero has nothing much to do but eat, and sleep, and bark, and romp with his little brothers and sisters in the front yard. Then along in August the human hands reappear, armed with spray for ear-mites;

and after being sprayed, his sharp, erect black ears are painlessly and efficiently tattooed with the ranch hieroglyphics. From time to time, too, he gets inoculations against distemper, and against the equally deadly encephalitis—a vulpine form of sleepingsickness. All this is doubtless very harrowing to his feelings, but no possible precaution can be omitted; and perhaps he has the sense to reflect how much luckier he is than his wild forbears, who could only crawl off into the woods and die when one of these scourges attacked them. (Perhaps, on the other hand, he hasn't. But he gets inoculated just the same.)

When the leaves have trickled from the trees and the Wisconsin air begins to stiffen with snow (which may be early in September), our fox's childhood days are definitely over. For it is puppies less than a year old, like him, who have the purest silver, the silkiest quality in their fur; and seventy-five per cent, of his generation must part with their pelts before the year is out. And so, although his brothers and sisters may be among the twenty-five per cent, to be kept for breeding, he leaves his ancestral home for the first-and last—time, with the first cold weather; his horizon will never again be circumscribed and overhung by an eight-foot wire fence. He is free-turned loose, on a range of from forty to eighty acres, to run wild in the snow and add the final touch of splendour to his fabulous coat. (This "range finishing" was a stroke of pioneering by the Fromm Brothers; they decided that, since a fox's fur can come to perfection only in the great outdoors, they would liberate all the foxes that were to be pelted that winter, and risk the chance of not being able to catch them.) Only in the cold forest does the guard-fur become long and dense and silken, a bright, blazing silver glory, dipped in black at the end of each silver hair; and the dark slate coloured under-fur become deep and dense and soft; and the night-black brush become long and heavy, with a snow-white tip.

#### PERHAPS HE REFLECTS . . .

So, during his last months, our fox roams the timber on his stealthy pads, as his fathers have done for centuries before him; a black silhouette against the snow, a silver spectre in the moonlight; a wild thing of the wet wild woods-and yet an aristocrat, from the pure white tip on his tail to the sensitive black nose on his proud, pointed face. And when he dies, perhaps, in his mind's eye, he sees half-way across the world a beautiful woman swirling her magnificent black-and-silver furs around her shoulders, admiring their shimmering frosty beauty against the cool whiteness of her own skin; he sees her drifting into a crowded room, full of bright lights, and voices, and laughter, and people, and sees all eyes turn to her, and hears the quick ripple of admiration; and perhaps he murmurs to himself, "It is a far, far better thing I do. . ." LYDIA SHERWOOD



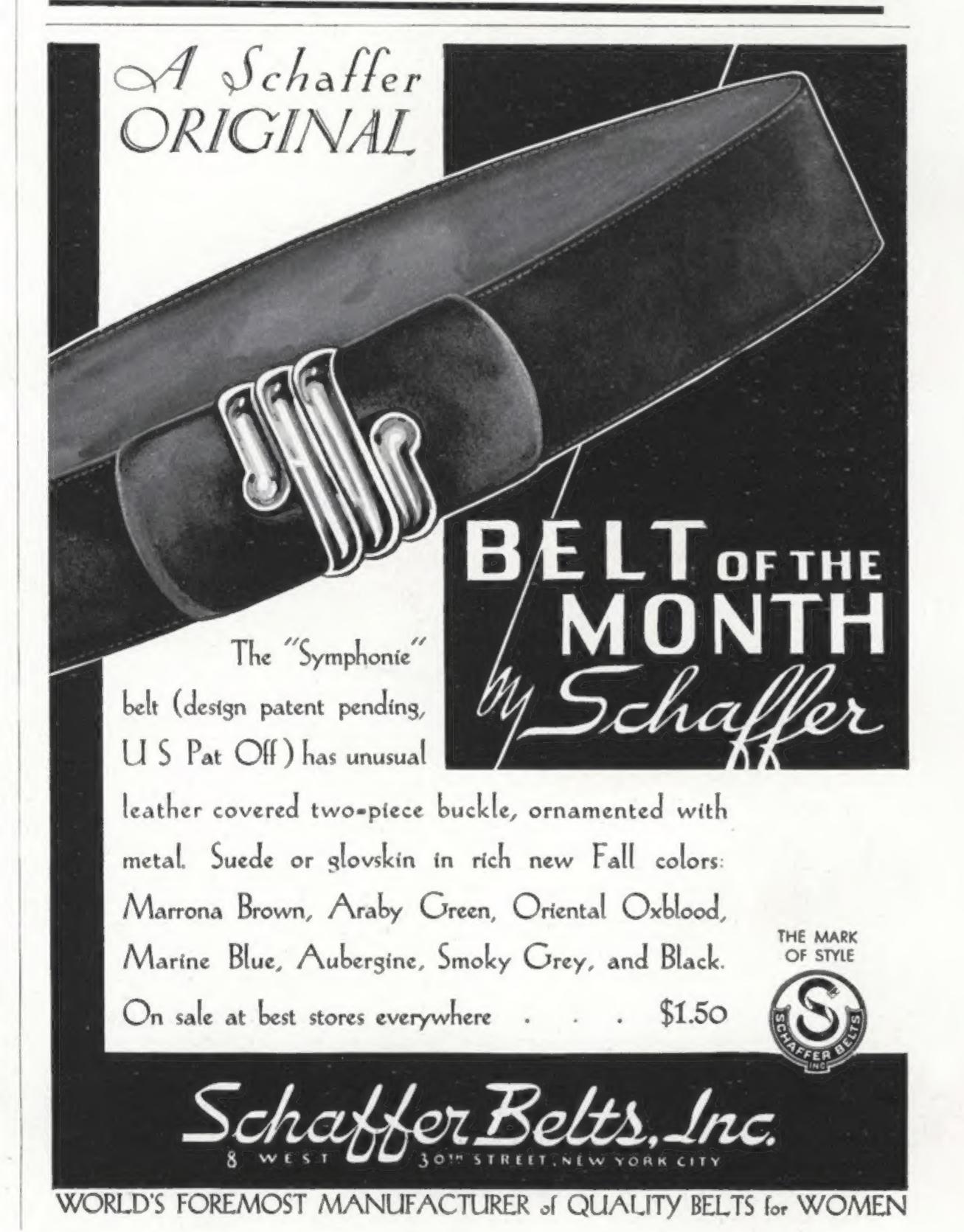


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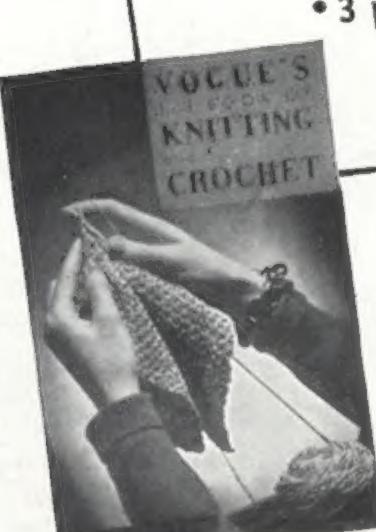






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